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MUSIC SUPERVISORS JOURNAL



Spring Issue

MARCH

1931

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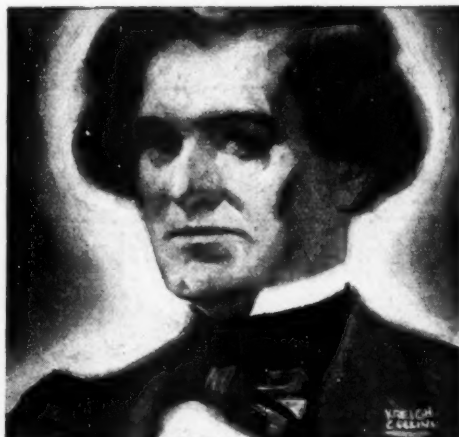
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Coming Conventions

- March 11-13, 1931**—Southern Conference for Music Education, Memphis, Tennessee.
- March 18-20, 1931**—Eastern Music Supervisors Conference, Syracuse, New York.
- March 24-27, 1931**—Southwestern Music Supervisors Conference, Colorado Springs, Colorado.
- March 30-April 2, 1931**—California Music Supervisors Conference, Los Angeles, California.
- April 6-8, 1931**—Northwest Music Supervisors Conference, Spokane, Washington.
- April 13-17, 1931**—North Central Music Supervisors Conference, Des Moines, Iowa.
- June 28-July 4, 1931**—National Education Association, Los Angeles, California.
- July 30-August 8, 1931**—The second Anglo-American Music Conference, Lausanne, Switzerland.

March, Nineteen Thirty-one

MUSIC SUPERVISORS JOURNAL

OFFICIAL ORGAN of the
Music Supervisors National Conference
and of the Six United Conferences

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Eastern Music Supervisors Conference
North Central Music Supervisors Conference
Northwest Music Supervisors Conference
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NOTES FROM THE FIELD

THE 1931 National Band Contest will be held in Tulsa, Oklahoma, sponsored by the Public Schools, assisted by Tulsa University, the Chamber of Commerce and various civic groups.

Starting in 1924 with five states and some thirty bands, with the cooperation of the National Bureau for the Advancement of Music and the Committee on Instrumental Affairs of the Music Supervisors National Conference, the work has spread to forty states with about 950 bands and 650 orchestras, comprising altogether over 70,000 young players.

The 1931 yearbook of the Committee on Instrumental Affairs ("State and National School Band and Orchestra Contests") contains complete information regarding school band and orchestra contests, both state and national, with music lists, rules, scoring instructions, etc. Copies of the book may be obtained by writing to C. M. Tremaine, secretary of the Committee on Instrumental Affairs, 45 West 45th Street, New York City, N. Y.

THE National Federation of Music Clubs has committed itself, through its board of directors, to a program which includes: Continued efforts to have music included in preparation for college degrees; encouragement of municipal subsidization of music by community, state and nation; consideration of rural projects for advancement of music in the community; encouragement of use of American compositions on miscellaneous programs and invitations to American composers to become Federation members; recommendations to state boards for tours of American opera company units; commendation of broadcasting companies for discouraging jazzing of the classics; encouragement of education radio programs; and urging clubs and individuals to use programs representative of the best in music when presenting children's hours over the radio. The biennial convention of the Federation will be held in San Francisco, June 20-27, 1931.

LUCY ROBINSON, director of public school music for three decades in Wheeling, West Virginia, died at her home January 29. In its account of the life and works of Miss Robinson the *Wheeling Intelligencer* paid high tribute to this loyal worker who for five years was state chairman for the Southern and National Conferences, and served in various capacities in local, state and national musical organizations. The following excerpt is quoted from the *Wheeling paper*: "It was through her life long encouragement of young musicians that the musical work in Wheeling has grown to its present high level. The most outstanding musicians of West Virginia are among her pupils, and many more talented musicians continued their education through her sympathetic encouragement."

NOT TO WIN A PRIZE OR DEFEAT AN OPPONENT, BUT TO FACE EACH OTHER ON THE ROAD TO EXCELLENCE is the underlying motive of the Michigan state music contests and festivals, according to the title page announcement of the thirty-two page booklet prepared by Miss Ada Bicking, state director of music education, and recently issued by Webster H. Pearce, superintendent of public instruction. The booklet indicates a broad range of activities throughout the state of Michigan and provides a complete compendium of information, music lists, rules, plan of operation, etc.

EXHIBITORS ASSOCIATION members are interested in the school music materials exhibit announced for the summer session of Pennsylvania State Teachers College by George J. Abbott, associate director of music. The various firms are each to be given a period for exhibiting and demonstrating their products without charge or other restrictions, except of course, the requirements of general acceptability for the purpose the exhibit is intended to fulfill.

THE Nevada Music Association, according to a report received from Joyce Mary Snyder, state membership chairman, at its recent meeting passed a resolution to the effect that every music teacher in the state should become a member of the Music Supervisors National Conference. "We shall strive toward this goal," adds Miss Snyder.

Music Supervisors Journal

For Your Spring Programs

PROGRAM CHORUSES, recently from the press, has met immediate enthusiastic approval. It is a real bargain in good music. It contains 76 choral selections of acknowledged merit and superiority, and this entire group, bound in a substantial paper-covered book, costs but 35 cents postpaid. Many of the numbers are new and original and appear here for the first time—others are standard choruses generally found only in sheet music; these have been especially arranged for this book, giving them new beauty.



PROGRAM CHORUSES was compiled, arranged and edited by George Oscar Bowen, Noble Cain, Walter Goodell, Richard W. Grant, R. Lee Osborn and Glenn H. Woods, all outstanding leaders in school choral work. These men gave the book most careful supervision with special attention to voice range. They have included instrumental parts where desirable but there is a goodly number of pieces arranged a cappella. Check over this list of contents. See what splendid program material it offers.

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LAND OF NOD	Solo or Unison Chorus for Girls' Voices, and Accompaniment. Robert Louis Stevenson.	Noble Cain
O TURN THREE	Unison Sopranos with Mixed Chorus, and Accompaniment. From "Gullia".	Gounod
ICH LIEBE DICH	Unison Sopranos or Soprano Solo with Choral Background, and Accompaniment. From the German.	Edward Grieg
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THE ANGELS' SERENADE	Violin Solo, with Two Solo Voices or Unison Choruses and Mixed Chorus Background, and Accompaniment. From a Wallachian Legend.	Giuseppe Braga
PRAYER	Violin Solo with Choral Background, and Accompaniment. "Cavalleria Rusticana".	Mascagni
SANCTUS	Sopranos with Mixed Chorus, and Accompaniment. From the St. Cecilia Mass.	Gounod
SING, SMILE, SUMMER	Mixed Voices, Four Part with Flute Obligato, and Accompaniment. Victor Hugo.	Gounod
AND THE GLORY	Mixed Voices, Four Part, and Accompaniment. From "The Messiah".	Handel
BLOW, THOU WINTER WIND	Flute Obligato, and Accompaniment. A. J. S. Stevens.	
CARMENA WALTZ SONG	Ellis Walton.	H. Lane Wilson
CRYSTAL HUNTERS, THE	Thomas Moore.	Noble Cain
HARK! HARK! THE LARK	William Shakespeare.	Noble Cain
HYMN OF LOVE	Myrtle Koon Cherryman.	Dvorak
IF MY SONGS HAD WINGS	From the German.	Reynaldo Hahn
IN THE TIME OF ROSES	Translated.	J. Richards
I WAITED FOR THE LORD	"Hymn of Praise".	Mendelssohn
JINGLE, JINGLE, JACK	Leroy F. Jackson.	Walter Goodell
LEGEND	Translated.	Tchaikovsky
LOVE SONG	Myrtle Cherryman.	Londonderry Air
MY LOVE'S AN ARBUTUS	A. P. Graves.	Old Irish Melody
O HUSH THEE, MY BABIE	Sir Walter Scott.	Arthur Sullivan
PILGRIM CHORUS	From "Tannhauser".	Wagner
SONG OF THE VIKING	Somerville Gibeby.	Elton Fanning
VILIA	From "The Merry Widow".	Franz Lehar
DREAMS	Mixed Voices, Four to Eight Part, Optional a cappella. Mathilde Wesendonck.	Wagner
O LORD SEND THE FIRE	Mixed Voices, Four Part, Optional a cappella. Noble Cain.	
ALMIGHTY GOD	Mixed Voices, Four Part, a cappella. Thomas Moore.	Noble Cain
A MIGHTY FORTRESS	From the German.	Martin Luther
BY THE SEA	Heinrich Heine.	Schubert
COULDN'T HEAR NOBODY	Prayer.	Spiritual
FAIREST LORD JESUS	Anonymous.	German Air
FAREWELL TO THE FOREST	Translated.	Mendelssohn
GLORY OF GOD IN NATURE	From the German.	Beethoven

Title	Poet or Source and Arrangement	Composer
GOOD-NIGHT, BELOVED!	Mixed Voices, Four Part, a cappella—Cont'd. Henry W. Longfellow.	Ciro Pinsutt
I WANT TO BE READY	Spiritual.	
KERRY DANCE, THE	James L. Malloy.	James L. Malloy
LULLABY OF LIFE	Rev. S. J. Stone.	Henry Leale
ROLL, JORDAN, ROLL	Spiritual.	
SACRIFICIOUS FIRMAMENT	Joseph Addison.	Haydn
SWING LOW, SWEET CHARIOT	Spiritual.	
WAKE, AWAKE!	Philipp Nicolai.	Bach
WATCHERS OF THE STARS	Mixed Voices, Eight Part, Optional a cappella. John Greenleaf Whittier.	Noble Cain
GIRLS' VOICES, FOUR PART, and Accompaniment	Robert Louis Stevenson.	Noble Cain
CALM AS THE NIGHT	Translated.	Carl Bohm
ELEGIE	Myrtle Koon Cherryman.	Masend
MY MOTHER BIDS ME BEND	A. Hunter.	Haydn
MY HAIR	From "Hear My Prayer".	Mendelssohn
O FOR THE WINGS OF A DOVE	From the German.	Adolph Jensen
O PRESS THY CHIEK	Translated by Noble Cain.	Gounod
THAT IS JEAN	Myrtle Koon Cherryman.	Benjamin Godard
BONNIE DOON	GIRLS' VOICES, Three Part, Optional a cappella. Robert Burns.	James Miller
BY BENDEMEER'S STREAM	GIRLS' VOICES, Three Part, a cappella. Thomas Moore.	Old Irish Melody
CANDLE, A CANDLE, A	GIRLS' VOICES, Two Part, and Accompaniment. Leroy F. Jackson.	Walter Goodell
GO THOU, DEAR MUSIC	R. Allen.	Edward Elgar
LULLABY	Translated.	A. Gretchaninoff
O DIVINE REDEEMER	Translated by Noble Cain.	Gounod
ON WINGS OF SONG	Heinrich Heine.	Mendelssohn
MY MORNING	GIRLS' VOICES, Unison and Two Part, and Accompaniment. Myrtle Koon Cherryman.	Eduardo di Capua
CLIMB UP, YE CHILLUNS	Male Voices, Four Part, a cappella. Climb.	Spiritual
COME TO ME IN MY DREAMS	Mathew Arnold.	Noble Cain
GARLAND I SEND THEE	Thomas Moore.	Noble Cain
HER BRIGHT SMILE	J. E. Carpenter.	
HOW CAN I LEAVE THEE	(Revised). W. T. Wrighton.	
MARIE	From the German. Friedrich Kucken.	
MINSTREL BOY, THE	Rudolph Gottschall.	Robert Franz
PASSING BY	Thomas Moore.	Irish Air
SALLY IN OUR ALLEY	Robert Herrick.	Edward Purcell
SHADOW MARCH	Henry Carey.	Old English Melody
STARS OF SUMMER NIGHT	Robert Louis Stevenson.	Noble Cain
SWEET GENEVIEVE	Henry W. Longfellow.	Isaac B. Woodbury
WHO DID?	George Cooper.	Henry Tucker
BEDOUIN LOVE SONG	Spiritual.	
HOW BEAUTIFUL ART THOU	Percy Bysshe Shelley.	Ciro Pinsutt
I'LL SING THEE SONGS OF ARABY	Heinrich Heine.	Schumann
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Band and Orchestra Contests

FOLLOWING is a list of the state band and orchestra contests and chairmen. Places and dates are given in all instances where the information is available:

Arizona—Band and Orchestra, Flagstaff, April 24-25. C. B. King, Dept. of Music, Arizona State Teachers College, Flagstaff.
Arkansas—Band, Little Rock, April 17-18. Roy M. Martin, Secy., Arkansas School Band Association, P.O. Box 164, Pine Bluff.
California (Northern)—Band, Sacramento, May 8-9. Geo. D. Ingram, Pres., No. Calif. Bandmasters Assn., Mission H.S., San Francisco.
California (Northern)—Orchestra, San Francisco, May 1-2. John E. Kimber, Dept. of Music, Washington Union H. S., Centerville.
Colorado (Eastern)—Band and Orchestra, Denver. John C. Kendel, Dir. of Music, Public Schools, Denver.
Colorado (Western)—Band, Grand Junction.
Connecticut—Band and Orchestra, Meriden, May 8. Douglas A. Smith, High School, Meriden.
Delaware—Band and Orchestra, Newark, April 25. Glenn Gildersleeve, Dir., Bureau of Music Education, State Dept. of Public Instruction, Central Law Bldg., Dover.
Florida—Band and Orchestra, Miami. George E. Mayhall, Chairman, Public School Music, Fla. Federation of Music Clubs, Box 224, Arcadia.
Florida—Orchestra and Band, Tampa. Fred-eric H. Spaulding, Pres., Florida H. S. Music Festival Assn., Principal, Hillsborough H. S., 5000 Central Ave., Tampa.
Idaho—Band and Orchestra. A. L. Gifford, Pres., Idaho State H. S. Musical Activities Assn., Supv. of Music, Pub. Schools, Idaho Falls.
Illinois—Band, H. S. Div., Urbana, April 23-25; Grade Schools, Champaign, May 8-9. M. W. Rosenbarger, Pres., Illinois School Band Assn., East High School, Aurora.
Illinois—Orchestra, Springfield, March 20. H. A. Converse, Acting Pres., Illinois School Orchestra Assn., Joliet H. S., Joliet.
Illinois (Chicago Public Schools)—Chicago, Band, April 16; Orchestra, May 14. Captain Howard Stube, Pres., Chicago Public School Band Assn., 218 So. Wabash Ave., Chicago.
Illinois (Chicago Parochial Schools)—Band, Chicago. Brother H. Basil, Pres., Chicago School Band Assn., 3457 So. Wabash Ave., Chicago.
Indiana—Band and Orchestra, Lafayette, May 1-2. C. R. Tuttle, Pres., Indiana School Band and Orchestra Assn., Box 426, Marion.
Iowa—Band and Orchestra, Iowa City. Chas. B. Righter, Dir., Iowa State Music Festival, Dept. of Music, State University of Iowa, Iowa City.
Kansas—Band and Orchestra, Emporia, April 27-May 1. Frank A. Beach, Dir., School of Music, Kansas State Teachers College, Emporia.
Kentucky—Band and Orchestra, Lexington, April 10-11. Louis Clifton, Asst. Dir., Dept. of University Extension, University of Kentucky, Lexington.
Maine—Band and Orchestra, Portland, May 9. Miss Emily E. Chase, 128 Cumberland Ave., Portland.
Michigan—Band and Orchestra, East Lansing, May 8-9. Miss Ada Bicking, State Director of Music Education, State Dept. of Pub. Instruction, Lansing.
Michigan (Northern or Upper Peninsula)—Band and Orchestra, Iron River, May 29-30. Herbert L. Murr, Iron River High School, Iron River.
Minnesota—Band and Orchestra, Minneapolis, May 14-15. Prof. Irving W. Jones, Secy., Treas., Minn. Pub. School Music League, University of Minnesota, 402 Administration Bldg., Minneapolis.
Mississippi—Band. Mr. L. Chastain, Supt. of Schools, Leland.
Missouri—Band and Orchestra, Columbia, April 30-May 1. James T. Quarles, Dean, College of Fine Arts, University of Missouri, Columbia.

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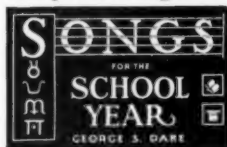
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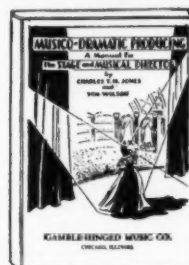


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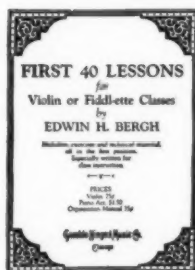
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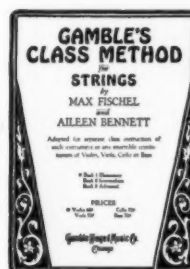
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Nebraska—Band and Orchestra, Lincoln, May 1-2. J. H. Rennick, Dir. of Music, Public Schools, Fairfield.

New England—Band and Orchestra. W. Deane Preston, Jr., Exec. Secy., New England Music Festival Assn., 88 St. Stephen St., Boston, Mass.

New Hampshire—Band and Orchestra, Nashua, April 24-25. Mrs. Esther B. Coombs, Chrmn., N. H. State Festival Assn., Supv. of Music, Public Schools, Hampton.

New Jersey—Band and Orchestra, New Brunswick, May 1-2. Samuel F. Monroe, Chrmn., Band and Orchestra Contest Committee, N. J. State Teachers Assn., Trenton State Teachers College, Trenton.

New Mexico—Band and Orchestra. Mr. L. Parker, Dir., Dept. of Extension and Pub. Relations, N. M. Normal University, Las Vegas.

New York—Band and Orchestra, Syracuse, May 9. Harold L. Butler, Dean, College of Fine Arts, Syracuse University, Syracuse.

North Carolina—Band and Orchestra, Greensboro, April 23-24. Dr. Wade R. Brown, Dean, School of Music, N. C. College for Women, Greensboro.

North Dakota—Band and Orchestra, Grand Forks, May 21-22. John E. Howard, Director, University Bands and Orchestra, University of North Dakota, Grand Forks.

Ohio—Band and Orchestra. W. H. Lehman, Pres., Ohio School Band and Orchestra Assn., North H. S., Columbus.

Ohio (Greater Cleveland)—Cleveland, Band, April 25; Orchestra, April 10-11. Russell V. Morgan, Dir. Supv., Dept. of Music, Board of Education, Cleveland.

Oklahoma—Band and Orchestra, Stillwater, May 7-9. Mr. Boh. Makovsky, Head of Music Dept., Okla. Agricultural and Mechanical College, Stillwater.

Oregon—Band, Corvallis, April 4. Howard Davis, Pres., Kappa Kappa Psi, Pi Kappa Phi, Corvallis.

Pennsylvania—Band and Orchestra, Altoona, May 1-2. C. Stanton Belfour, Secy., Pennsylvania Forensic League, University of Pittsburgh, Pittsburgh.

Rhode Island—Band and Orchestra, Cranston, May 2. Walter H. Butterfield, Dir. of Music, Pub. Schools, Classical H. S. Bldg., Providence.

South Carolina—Band and Orchestra, Rock Hill. Walter B. Roberts, Dir. of Music, Winthrop College, Rock Hill.

South Dakota—Band and Orchestra, Vermillion, May 7-8. W. R. Colton, Dean, College of Music, University of South Dakota, Vermillion.

Tennessee—Band and Orchestra, Chattanooga, April 21-22. Miss Mary Ruth Hall, Dept. of Music, Chattanooga H. S., Chattanooga.

Texas (Western)—Band, Abilene, April 11. D. O. Wiley, Secy., Western Division, Texas Band Teachers' Assn., Simmons University, Abilene, Tex.

Texas (Panhandle)—Band and Orchestra, Amarillo, March 19-21. Oscar Wise, Dir., Division of Band, Orchestra and Wind Instrument Contests, Panhandle Music Teachers Assn., 1601 Hayden St., Amarillo.

Tri-State (Kentucky, Ohio, West Virginia)—Band, Huntington, W. Va. Henry C. Shadwell, Supv. of Instrumental Music, Pub. Schools, Box 821, Huntington, W. Va.

Utah—Band and Orchestra, Salt Lake City, May 8. J. M. Adamson, Extension Division, University of Utah, Salt Lake City.

Vermont—Band and Orchestra, Burlington, May 8-9. Adrian E. Holmes, Burlington High School, Burlington.

Washington (Western)—Band and Orchestra, Kent, April 25. Louis G. Wersen, Pres., Western Wash. Band and Orchestra Contest, Weatherwax Senior H. S., Aberdeen; Vincent A. Hiden, Secy., Supv. Instrumental Music, Pub. Schools, Olympia.

West Virginia—Band, Charleston, April 25. J. Henry Francis, Dir. of Music Education, Pub. Schools, Charleston.

Wisconsin—Band and Orchestra, Menasha, May 8-9. H. C. Wegner, Secy., Wisconsin School Band and Orchestra Assn., Waupun.

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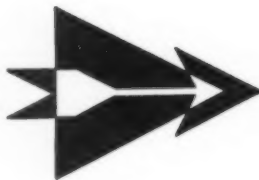
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MUSIC SUPERVISORS JOURNAL

Vol. XVII

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No. 4

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Anne Landsbury Beck, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver

Editorial Mosaics

AS recently as 1924 the National Conference was attended by less than a thousand supervisors. Most of them were old timers who knew each other by sight if not by name. They made the annual pilgrimage because they enjoyed sitting around in formal or informal exchange of ideas. The Conference was properly named because its members actually "conferred." The spirit of coöperation which was so apparent in this hard-working group of friends was the chief reason for its initial strength and subsequent growth. But, true to American custom, we had to become "bigger and better." We are so big now that at the Biennial we find it difficult to locate our friends. We are obliged to meet in a large city; we live either in one large hotel or in scattered smaller ones; there are so many meetings and demonstrations that what was formerly a *conference* is now like a many-ringed musical circus.

At least some of the old timers feel that way about it, and are inclined to resent all this "bigness." Probably we are selfish, but we did have more fun when we knew everybody and stood a fair chance of locating each other occasionally. So we are strong for the sectional meetings, where, even though we cannot do "big things in a big way," we can do good things in a leisurely way. In a few weeks now we shall set out for the nearest sectional meeting. Some of us will go to two or three of them. And we shall derive as much benefit as from the larger Biennial because we can listen to all the speeches and concerts that seem desirable and still have time and opportunity to "confer."

JOHN W. BEATTIE.

Are We Teaching the So-Called Rudiments of Music?

THIS question, if put to private teachers of instrumental music, would, in the majority of cases, be answered in the negative. Likewise, the teachers of music in the schools would say "no" in reply to a similar question concerning the work of the private teacher. Furthermore, the teachers of theory and harmony in the high schools and colleges greatly decry the alleged lack of knowledge and ability of the average pupil entering their classes. Evidently there is a discrepancy in our teaching of music when all sides agree that the child does not get the proper training in the fundamental principles of the subject.

But is this true? Are we not prone to make wholesale criticisms on the entirely inadequate basis of a little knowledge of the whole situation? It should be a simple matter to measure abilities in musical notation, but the matter of terminology enters so largely into the problem that it is often rendered difficult. To conduct such a test in my schools would be a simple matter for me, or anyone familiar with the terminology used, but to properly and fairly test the pupils in your schools would be a different proposition for me, because of the lack of standardized terminology, or a standardized use thereof.

If there is justification for the question, "Are we teaching rudiments of music," isn't it high time to take such steps as may be necessary to find—and prove—the answer?

GEORGE OSCAR BOWEN.

Terminology

THE editorial in the Mid-Winter issue of the JOURNAL by George Oscar Bowen entitled "Slipshod Use of Haphazard Terminology" brings to mind the fact that before the National Research Council of Music Education began to function in 1919, a duly appointed and accredited committee made a thorough study of the question of terminology. This committee was appointed in 1906 by Hamlin E. Cogswell, president of the Music Section of the N. E. A. Its members were Charles T. Rice, Constance B. Smith, Leo R. Lewis, William B. Kinnear and Philip C. Hayden. They submitted a report at every meeting of the N. E. A. between 1907 and 1914, securing the adoption of the precise meanings of more than thirty commonly used musical terms. They carried on an extensive correspondence with each other and with teachers and musicians in all parts of the country, and performed one of the most satisfactory pieces of work ever done in the service of school-music. The tabulation of the work of the Terminology Committee was done by William B. Kinnear. Due to the swift progress in all fields of school-music this valuable report was allowed to sink into oblivion. The writer feels that it should be revived and made accessible to music teachers. If enough of our readers are interested, perhaps this can be done through the columns of the JOURNAL.

EDWARD B. BIRGE.

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IN some organizations the second and subsequent vice-presidents, if any, are apt to be the officers whose names one can't remember between elections. Not so in the United Conferences! So far as one can discover, empty titles are not conferred by the Conference electorate—and certainly it is hardly necessary to say that the editorial duties of our Sectional Conference second vice-presidents are such as to preclude absolutely the slightest possibility of between-elections oblivion. The second vice-president of the National Conference, besides being automatically a member of the Executive Committee, is also chairman of the National Board of Directors. In addition, the present incumbent is a member of the Editorial



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Board of the JOURNAL, which entitles him to place among the Conference Scribes—with whom, of course, we must also include the Sectional Conference secretaries. S. Grace Gantt, secretary and treasurer of the California Conference, was pictured on the treasurer's page in the February JOURNAL. Portraits missing: Judith Mahon, second vice-president, Northwest Conference, and Marion E. Knightly Wilson, secretary, Eastern Conference.

Give Music a Larger Place in Education

By JOHN ERSKINE

IF we examine the college curriculum not through the eyes of our tradition but with a fresh and unbiased outlook, we should probably be amazed at the small provision it makes for certain essentials of culture. We should see, of course, in the catalog many printed references to the arts and sciences, but in the actual instruction and in the daily life of the students the arts would have so meagre a representation that they might as well not be represented at all. We teach not arts, but sciences—mathematics, physics, chemistry, biology, geology. Our emphasis upon these subjects is due, I suppose, to the eloquence and energy of Huxley and other 19th century advocates of scientific education. They convinced us that science should displace the classics in the curriculum, just as previous centuries had persuaded European universities to let the secular literature displace theology.

A training in the arts—that is, a training in performance—was once thought essential for cultured men or women, but the universities as such have always, because of their tradition, been reluctant to impart this training. It has usually been acquired from private tutors, and it has therefore been the privilege of the fortunate classes. The universities have by tradition preferred to stress science—the science of God—the scientific aspects of classical literature, grammar, prosody, etymology; the science of the law, the physical sciences.

THE one art which is well represented in our colleges is architecture. Most of us make no question that the atmosphere created by noble buildings influences the student who lives and works in them. But the influence of architecture is for the most part nothing but atmosphere, affecting young lives surreptitiously. We do not teach our students architecture. If they grow rich and endow a university themselves, they will not—let us hope they won't!—design the buildings. One other art affects their life surreptitiously, or, at least, outside of the academy guidance, They live to dance. The starved urge toward performance comes out in their passion for this the most primitive form of expression. I have known very few college faculties in which one wouldn't hear criticism of the way the students danced. I have known none which would

permit a course to teach the students to dance better.

There may be a difference of opinion about the value of different subjects in education. There must be many educators who approve of the dropping of the arts as children approach the college course. But there can hardly be a question that this procedure causes a waste, not only in the preparation done in the lower grades, but in the subjects which many families provide for outside of the school curriculum. And I personally

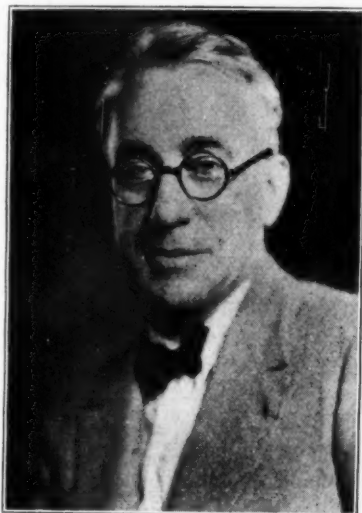
believe that the abandonment of a subject after some years of study, but before the student has acquired genuine proficiency in it, causes a serious reaction against the subject. The fact that the instruction in Latin and Greek so often led to no ability to read either Latin or Greek, caused, I think, exaggerated antipathy to those studies. The amount of time given to modern languages, unless some ability to speak and read is acquired, often produces an active hostility to them.

This is true particularly in the case of music. The impression one would get from a casual observation of college boys and girls is that few of them have a deep love of music or even a moderate taste for it. But if we were to look at the youngsters in the kindergartens and

lower grades we should get just the opposite impression—that children have an excellent natural taste in music and a quite surprising aptitude for performing it. What has happened to them in the interval between the lower grades and college? Frequently their parents have provided for them, outside of school hours, instruction in the piano or some other instrument. They have devoted hours to modest technique, which, if carried a little further, would put them in control of an art which would yield enjoyment for all their lives.

I AM not speaking of those individuals who might become professional musicians. In these remarks I omit altogether consideration of that class. I am speaking only of general education for the average citizen.

Of these average students who acquire some competence in music according to their age, the abler find their way into school orchestras and bands, into school choral groups, sometimes into modest operatic performances. They still do not look toward a professional



DR. JOHN ERSKINE
President
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career; they are merely beginning to reap the reward of their early studies in this art. It is quite unnecessary to call the attention of American educators to the rapid spread of these musical units in our high schools, or to the very high quality of the performances. Again, we might anticipate for these students a further development of their music through college; that is, we might anticipate it if we didn't know the college curriculum. Or we might be content to admire the work of the competent musicians among high school students and to congratulate ourselves that these orchestras and choruses are increasing. But it is only by a miracle of musical enthusiasm that these orchestras do increase.

It is not because the school curriculum really fosters them. On the contrary, the orchestra will rehearse at least once a week. To play in it a boy or girl must maintain steady practice on the violin or other instruments for at least an hour a day, usually for two or three hours. They can hardly play these instruments at all, even with practice, unless they continue to enjoy private instruction. Since most or all of this musical study must be carried on without academic credit, and therefore in addition to the usual requirements, only the youngster who is as strong as a horse can stand the strain. For every student, therefore, who continues his or her music study up to a point where he or she can play in the school orchestra, there are dozens in school who began to study music, but who have dropped out under pressure of the school curriculum.

YOU may say that this majority ought to drop their music, that if they had any real love for it they would keep it up even in spite of the demands of the school program. I don't agree with that argument at all, but to debate it properly we should have to have under observation the potential ability of those who have dropped their music. For the moment, therefore, let us concede that the world has lost nothing by the silence of this large group who once began to study music and afterward gave it up.

I am not willing to concede, however, that the dropping of their music did not create in many of these people an antagonism to it. The sense of futility, which is all they have got out of long hours of practice, sets up a protective attitude against the whole art. In any high school you will find, over against the fortunate youngster who can play and sing, a considerable number who can do neither and who take a Philistine attitude toward the performance of others. You will find that these Philistines are almost invariably those who began music study and dropped it.

But if we shut our eyes to all the high school students except those who can play or sing, we can prophecy for them, on the basis of what is now happening through the country, two general results. If they don't go on to college, they have a fair chance of keeping up their music. In all sections of the land are springing up what are usually called junior orchestras, re-

cruited chiefly from young people who enjoyed playing during their high school courses and who would like to keep on after graduation. Since they continue more or less in the same community, since they usually, or in many cases, own their own instruments, it is not hard to bring them together to play for fun. Some energetic person calls them, and they respond.

On the other hand, if they go to college, they are almost certain to drop their music. There may be a student orchestra at their college, but it is not likely to play so well as the best high school orchestra, because it can find less time to practice and usually no time at all for private study. Unless the student orchestra at college is temporarily galvanized into efficiency by a few extraordinary talents of professional grade, it represents, musically speaking, only the dwindling out of the good work accomplished in high schools. Here and there in the dormitories you can discover a boy or girl valiantly continuing piano or violin practice for a year or so, or a month or so, but in the end the college curriculum will get them. Their musical activity is of no concern to the educators who have them in charge. The college provides no leisure for this art and gives no credit for the acquisition of this culture.

On paper our colleges are doing pretty well for music.

But obviously something is wrong, if a large number of our students are withdrawing from music, abandoning ability already acquired, during the very years when the courses in appreciation are being applied to their fellows. It seems easy to convince educational theorists that it is better for a pupil to hear lectures on Beethoven than to be able to play Beethoven himself. But you'll never convert a musician to that paradox.

A number of colleges, particularly colleges for women, are making efforts to cure this condition, chiefly by organizing what are practically conservatories associated with the colleges. From the point of view of the musical educator this is a questionable move. A conservatory ought to be first rate, or it ought not to exist, and it can't be first rate unless it aims at professional standards. The moment a college sets up a conservatory of music in association with its college course, it undertakes something which will almost certainly be better done elsewhere, and in the end it exposes itself to comparisons which are unfortunate and unnecessary.

IF we are interested in the average student, in the young person who no more intends to be a professional musician than to be a professional chemist or physicist, it would seem wiser to provide in the curriculum opportunities for him to continue whatever music studies he has begun, to continue the study and practice of the piano or of the violin, and to receive academic credit for this work on an exact equality with history or mathematics or any other subject. The purpose of such a provision would be not to train professional musicians, but to conserve and to carry on

(Continued on page 29)

Music Theory in the High School

ARTHUR E. HEACOX

IN the belief that all members of the music education group should be made more conscious of the importance of the study of harmony, ear-training, form and analysis, President Morgan has asked a special committee to consider this problem from all angles and present a constructive program for the next National Conference. This committee was announced in the February JOURNAL. In accepting the responsibility thus laid upon them, they invite suggestions.

How can a "theory round-table" at the Conference be made most valuable to those who are interested? How reach those not interested but perhaps need it most? Where theory classes have been tried and failed, what was the chief reason for such failure? What outstanding procedure have you followed, or observed, that has led to conspicuous success? In short, what phases of the subject would interest you most? If you have a word, a suggestion, a criticism, pass it on to the committee.

It has been more than twenty-five years since harmony in the high school was proved a success and accepted as a credit course. Conspicuous pioneer work was done, first in New England, next on the Pacific Coast, and later in the Middle West. Now, as everyone knows, some of our great high schools have a music curriculum nearly as complete and varied as a good conservatory. Many school boards have ceased to question the value of theory courses. Harmony, ear-training, form and analysis have been established on a solid footing. In a few high schools, talented pupils who wish to prepare themselves for advanced musical work and a professional career, may include counterpoint and orchestration in their courses under the supervision of well-trained teachers. On leaving high school, such pupils are able at once to enter advanced classes in a first class music school or enter the profession.

AS we all know, this is no dream, for such conditions exist. It would be a simple matter to name schools and teachers of such courses, whose work has become nationally known. Every year a gifted few are finishing high school with a music major built on foundations so solid that further study may be pursued with no loss of time, no "beginning all-over-again," as is so often the case where the music courses have been a veneer only. Think of the time and money saved to such young people, and of the advancement made at

the ideal age when not only the fingers are plastic but the mind is most sensitive to impressions.

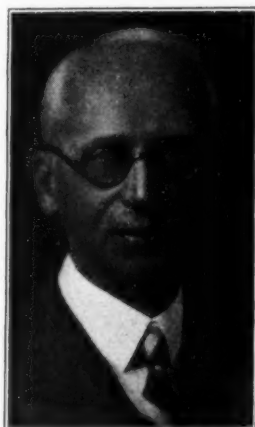
And this is as it should be. Theoretical studies should not be left to the post high school period. Theory—a term conveniently but incorrectly used to embrace ear-training, harmony, analysis, form and composition—should parallel the singing and instrumental work. From the beginning of the third year in high school, emphasis on real harmony study with daily classes, brings fine results. Small compositions of real interest are often achieved by the pupils in the early part of a two-year course. This writing should not be limited to voices, but should include practice in composing pieces for the piano, violin, etc., judiciously guided within the pupil's growing vocabulary.

But some may ask, what kind of "vocabulary?" What kind of harmony? An answer to this which deserves attention is admirably given by Stewart Macpherson in his discussion of "The Harmony Teacher and the so-called Modern Harmony."*

"And while we are on the subject of teaching harmony," says Mr. Macpherson, "it would hardly be honest to omit all reference to the difficulties (perhaps more apparent than real) of many young teachers in face of the curious and often

perplexing experiments of the so-called 'Modernists.' One is conscious of an attitude of bewilderment on the part of some; the hearts of the timid are failing them for fear, and the thought—unexpressed, perhaps, in words, but none the less insistent—in many a mind today is, 'Of what use is it for me to teach my pupils harmony when, seemingly, everything I teach them is abrogated and ignored in so many of the compositions with which they make acquaintance? Are they to believe me and the text-books I use, or are they to pin their faith to the direct negation of all that I have been trying to instill into their minds?'

"Of course," continues Mr. Macpherson, "at some future time it may conceivably be necessary to revise our whole conception of the theoretical and practical bases of our musical system, in order to conform to new revelations of the composer's art. Some would say that this is necessary now, and that it is impossible to square the doings of the French modernists, of Scriabine and of Schönberg, with the principles of art inherent in the compositions of those whom the world recognizes as the great and acknowledged masters. That this is impossible may be true, or it may not, according to your point of view; but what I should like emphati-



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This is the first of a series of articles provided by the Music Theory in the High School Committee, under the chairmanship of Arthur E. Heacox. Names of the members of this committee were announced in President Morgan's column in the February issue.

* The Musical Education of the Child, p. 66, Stewart Macpherson.

cally to say is that the time for casting the whole of our existing machinery into the 'scrap-heap' is not yet. For one very simple reason, the experiments of such writers as I have just named, beautiful as some may be, the reverse of beautiful as some undoubtedly are, are still only experiments; to declare that there is anything yet to be seen that we can set up as providing a basis for a new artistic system with qualities of permanence would be, to say the least, an assumption whose temerity would only be equalled by its foolishness.

"SO long, then, as our teaching is in touch with that which, though already recognized as established, is still a living language, so long as it trains the learner's ear to appreciate and understand the world's acknowledged masterpieces, and gives him some sort of standard from which to appraise the doings of newer men, it serves its chief purpose."

But the brilliant theory work in the high schools referred to earlier in this article and carried out in the same fashion suggested by Mr. Macpherson, is, after all, but a drop in the bucket when we consider the school music situation as a whole. The Conference points with justifiable pride to its thousands of orchestras and bands, its countless choruses, its appreciation classes, memory contests, and all in all to a musical activity that is a marvel to European observers. But are we not neglecting one of the weightier matters? Theory is important. Yes, but not spectacular. To teach it well requires the best of preparation, the finest talent in the school music field.

Given such talent, and such preparation for a difficult but truly rewarding task, every large high school in America might offer to its distinctly gifted music students work which would be credited in the best conservatories or colleges. To quote from a letter from President Morgan, "As you are perfectly well aware, this work so far is practically a blank except

in a relatively few cases, and it seems to me essential that the Conference get back of this phase of music education."

To "get back of" this work means to make more people conscious of the value of it; to encourage, persuade, school boards to give it a place in the curriculum, but *not until they have a teacher thoroughly qualified to take a class*. How foolish it is, how shortsighted, to assume that a young teacher who has had a few semesters of harmony, is qualified to teach it! Yet this is the mistake that has been made over and over again. A large class, some of whom have elected the work for a "snap", has been assigned to such a young person. Little or no time is allowed for preparation, the class is sandwiched in between other work, often quite unrelated. Such conditions would tax the most experienced. What shall be said of the young teacher? She faces almost certain failure. Such work too is unworthy, is discredited.

Hence, for any school that would introduce successful theory courses, the prime necessity is a teacher *trained to teach harmony*. Until such a one is available, and adequate time and place provided for such work, it should not be offered.

In a subsequent number of the JOURNAL it is hoped that space may be given to a discussion of "Special Training for a Harmony Teacher." No "narrow-gauged method," no personal hobbies, no advertising propaganda can be considered. But those who know how the splendid theory work at Chelsea, Hartford, Springfield, Oakland, Los Angeles, and later at Minneapolis, Detroit, Cleveland, and a dozen other places, set these cities high in the estimation of musicians, will understand at once the wish of the President of the Conference and the aim of the Committee. They believe they can count on you. The time is ripe for a forward move. But such a move, to be more than a gesture, must have the support of every influential supervisor and friend of school music.

SCHOOL MUSIC SURVEYS

By KARL GEHRKENS

PROFESSOR DYKEMA'S article in the October issue of the SUPERVISORS JOURNAL gives much food for thought, and the Editor hopes that all readers of *School Music* have seen it. We have talked a good deal about aims and objectives and results in recent years, but we have seldom been willing to size up a situation dispassionately and impartially to see what was actually being accomplished musically, either in school or afterward. Professor Dykema tells us about a survey that he directed recently and relates in a sympathetic but absolutely scientific way just what he and his co-workers found in the particular city that was being investigated. The survey was incomplete in its consideration of the after-school effect of the musical instruction, but even here it gives a hint as to the type of procedure to adopt when one wants to find out what effect school music has had on the men and women of a community.

Such surveys should be arranged for in many additional places, and there is no doubt but that our teaching procedure would often be radically changed if we just knew a little more

about the effects and results of our teaching. But so much of the time we are so busy with the details of the job that we do not stop to think in what direction we want to go—to say nothing of checking up results to see whether we are actually getting any nearer to the place where we hope to arrive. A survey by an impartial observer would be a fine thing, but to have such a survey count for anything the criticisms made would have to be considered by the local teaching force in the same spirit in which they were offered. The easy thing to do when someone checks up on us and offers a suggestion is to become angry. The sensible thing is to consider the validity of the criticisms and if they have a basis in fact to try to change our procedure; but if they have no such basis, to disregard them and go calmly on our way. A school music survey conducted in the fashion advocated by Professor Dykema and received in the proper spirit might have an enormous influence in improving conditions of music teaching in our schools. [An editorial by Dr. Karl Gehrken in *School Music*, issue of January, 1931.]

Barking Up the Wrong Tree

By T. P. GIDDINGS

YEARs ago the writer sat in the topmost gallery seat of the Chicago Auditorium and listened to an oratorio. The tones of the soprano soloist floated up through the vast spaces in a beautiful effortless way. The bass tried it next, and while he weighed nearly three times as much as the soprano and it was very evident that he was making an enormous effort, only an occasional bull-like roar reached us. Though the writer was just in from the sticks and this was his first chance to hear music produced in a large city, the yearning to know the "why" of this phenomenon struck him forcibly.

Many years have passed since then and the yearning to know "why" has changed to a deep-seated wonder that more people do not know the answer and profit by it. The acoustic fact that a tone which is steady, clear, correctly produced, and in tune with the other tones that are sounding will "carry" and be heard no matter how large the auditorium, seems to be unknown to many singers. These same singers often wonder why the world does not acclaim them while others with far less voice are placed in the hall of fame. The reason was stated very clearly by a famous prima donna who said, "when I at last found that power did not count, I began to get somewhere."

The next step in the writer's training occurred in that same auditorium after he had accepted his first engagement with the Metropolitan Opera Company, then in Chicago for a month. It was a silent appearance for which he had paid a dollar from his meager salary, and he stood a little behind and a few feet to the left of the most famous coloratura of that time, holding a banner of wondrous gorgeousness. The great prima donna began her aria; her waist line waxed and waned, her chest did not rise and fall, her mouth opened and shut; her whole mien was calm and untroubled. Not so the young and curious "supe" who nearly dropped the gorgeous banner as he amazedly edged nearer, trying to hear her. He had paid a whole dollar to get on that stage and hear this famous songstress at close range. The range was close enough but he would have heard a lot more if he had gone to his usual roost in the upper gallery, for the soloist was a really great singer and was not wasting her golden tones on the stage supes. No; she was of the old school, one who knew how to make her lovely tones travel to the ears and hearts of the multitudes in front. There were giants in those days indeed—giants because they *knew how to sing* and not because they had gigantic voices. There have been, and there were then, many greater voices than this artist

possessed—but she *knew how* "to throw her voice."

THE writer has always been blessed (or cursed) with an acute ear for pitch, and with it there has always been a keen appreciation for and love of beautiful tone. This has often made him envy the force of character of an eminent Teutonic voice teacher who attended the recital of a much-heralded young tenor of the more impressionistic school. The first few phrases showed plainly that such matters as good tone quality

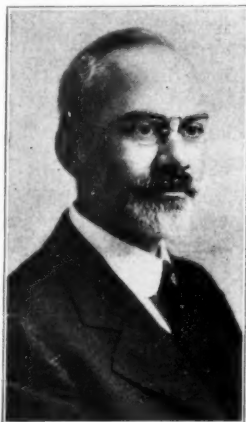
and singing in tune had never been his hobbies. In the middle of the first number the voice teacher could stand it no longer, and with a dramatic throwing-up of hands to fend off evil and with a none-too-quiet muttering of "Gott in Himmel, let me out!" he fled the room.

The tone quality and action of an instrument are very important factors. If an instrument under consideration has poor tone quality or action, the prospective purchaser looks further until he is satisfied. Not so the voice; one who elects to play upon the voice must simply take what nature has handed him, develop and build it as best he can and then learn to play upon it.

A voice naturally powerful is a good voice so far. A weak voice may be made effective by proper training. If the

vocal quality is poor it is often looked upon as "Fate," and nothing is done about it. The tone quality of any voice depends upon the size, shape and proportions of the various resonance cavities. Many such cavities are surrounded by muscles that can be trained and the shape of the resonance cavities altered for the better. In an instrument, this is all attended to by the maker; in the voice, pupil and teacher alike must work faithfully and carefully. But a queer thing frequently prohibits this study—the teacher so often says that if a pupil studies muscular action, he will become self-conscious. Well, what of it? He had to be self-conscious when he learned to walk and skate and perform other physical acts; why not in this case, when it is so very important? After the muscular habits are correctly formed, he no longer need think of them and they are his to use in artistic effort. This study of muscles involves the whole vocal tract, and upon its careful use depends the success or failure of the singer.

Hand in hand with this goes the ear training, a most important and oft-neglected work. If the voice is steady the work is easy; if it is not steady the ear has little or no chance. That is why persons with tremolos never sing in tune; the ear cannot listen to, classify, and



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correct the pitches of so many tones at the same time and finally the ear gives up trying.

The supervisor should begin by teaching every pupil consciously to make long smooth tones that can be easily tuned. Kindergarten pupils can be taught to sing together so that every voice is exactly in tune with all the rest. Little children may be heard in the largest halls without strain, just as the flute is heard over the rest of the orchestra.

The singer may overwork his voice and not be conscious that he is ruining the tone quality. Others listening to him conclude that this poor tone quality is the one an unkind Nature bestowed upon him, and refrain from comment. His voice teacher is very apt to do likewise. A player does not usually push the tone of any instrument very far in the wrong direction without being conscious of it and stopping the bad practice. Almost any ear can detect bad tone in an instrument; it takes a very keen one to detect the slight badness of tone due to the wrong use of the vocal muscles—a wrong use that will grow until the voice is incapable of producing good tones. This is a very potent reason why every music supervisor should have a keen ear for tone quality and also an exhaustive knowledge of the workings of the human voice, muscular as well as mental.

EVERYONE, including the voice teacher and the music supervisor—particularly the music supervisor—wants a powerful medium with which to express music. However, when this urge is on it is well to heed the words of the prima donna quoted above, "power does not count." What does count? Beauty counts every time. If the beauty of the voice, and the beauty only, is cultivated carefully and consistently, surprising results in the way of power will usually be achieved; furthermore, this power will be of the right variety. It makes no difference how far a voice carries if it does not sound well when it lights. This little fact is most frequently lost sight of, though when one contemplates the audiences that applaud the frightful vocal noises emanating from many platforms, one is forced to the conclusion that most people are deaf anyway, so why worry? None of these "near singers" are Patti; deep in their hearts they all wish they were, for even if they do not covet the artistic heights to which she soared, they might at least be able to endure the \$5,000.00 nightly fee which was hers. If more singers would submit to such training as Patti's, more might be like her. Selah!

What will the smooth, beautiful tone do for the supervisor who wants to make a public showing?

Some years ago the writer was asked to furnish a chorus for an outdoor Memorial Day program. He chose two eighth grades who sang beautifully. They sounded very lovely in the room in which they practiced. They went out to the yard where the platform was erected, against the building, took their places, and the writer was seated at the organ that was to accompany them. They commenced. After a few measures the

writer stopped them and asked them why they did not sing. (He was young then and it takes a lot of wallops to get a thing through a young person's head; the writer got his at that time.) He was unable to hear the pupils as they were a little above him. There were ninety of them and every voice was singing. At the rehearsal there were no discords audible; every voice reinforced every other voice on the same part instead of fighting with it and the four parts were in tune with each other, and so did not fight in that way. The writer was too young at the game to know that when this happens the voices float out over the audience precisely as the voices of the great singers do. These kids were great singers as far as they went. They had the real "bel canto" as far as they were developed. Now, if there had been voices that fought each other with discords, these fragments would have floated, or rather dropped, down upon the front of the platform where the writer sat and he would have heard them.

After being assured that the children were singing just as they had in the practice room, he had an idea. He left the organ and set them to singing without accompaniment. He stepped down from the platform. The singing seemed inaudible for the first thirty feet; beyond that distance it began to sound, and it grew louder and louder and sweeter and sweeter the farther he went. The sound seemed to reach the apex of effectiveness at a distance of about two hundred feet. The day of the performance, when the yard was full of people, the music seemed to affect them in different ways. Those nearby were not interested; those farther away were more so, but the real compliments that the writer received on the effectiveness of the singing were given by those who stood back near the fence, two hundred feet or more away. This was the best lesson in voice teaching that the writer had received.

SOME years afterward he trained a group of seventh grade pupils for a concert in the parks of Minneapolis. This chorus was carefully selected and numbered four hundred and fifty. As the children rehearsed in the high school auditorium, a number of people dropped in and every one asked why they did not sing "out loud" as they were going to sing out of doors. A deaf ear was turned to these suggestions.

The park in which the children were to sing was a perfectly flat piece of ground containing four large city blocks. The circus bleachers, where the chorus was to sit, were placed in the middle of the park. This affair was to be quite an event as it was the first outdoor "sing" ever held in Minneapolis. The words of the songs to be sung were printed and distributed. About three thousand people were expected; ten times that many came. The city band was furnished for accompaniment; this was a good band of fifty pieces or more, and was to accompany the crowd and play a few selections besides. The chorus of children was to sing several songs unaccompanied, and several more with the band and the crowd.

The effect of the children's singing is best described by one of the principals (a large number of the singers were from her building). She said, "I had been very much interested in the whole venture and had attended the rehearsals once or twice. I was suspicious that the children's voices would not be loud enough to be heard, so I sat near the chorus in order to be sure to hear. I stayed through the first number and then said to myself, 'It is a perfect failure—I cannot hear a thing.' As they began their second selection I turned and started for home. I began to hear them when I got some little distance from the bleachers and when I got to the sidewalk at the edge of the park, I stopped and stayed for the rest of the program. I heard every word and every part and it was perfectly beautiful." This listener was fully four hundred feet from the singers.

Another principal reported a few days later to this effect: "I ought to have gone as so many of my pupils were in the chorus, but I was afraid it would be a fizzle. I live two blocks and a half from the park; that made the distance from my front porch to the singers three blocks and a half. I sat on my front porch and was tremendously surprised at the result—I heard every word and every tone of the chorus. The parts were clear and distinct; even the soft parts came to me just as distinctly as the loud ones. When the band played I could hear the drums and the cornets once in awhile. When the crowd sang, I could hear the band and the crowd dimly, but above all floated the clear, sweet, powerful voices of those children just as plainly as I heard them when they were singing without accompaniment."

THE writer was once asked to prepare the children's part of Pierne's *Children's Crusade*. The cantata was performed with an adult chorus of three hundred voices and a children's chorus numbering two hundred forty. The Minneapolis Symphony Orchestra of eighty-six players accompanied. Every word and tone of the children was audible in the farthest seat. On the ensembles the children's voices were too powerful for the orchestra and the chorus; the leader had to tone them down, and yet there was not a strained voice among them. It was the same easy, quiet, penetrating tone that the great singers use. It "carried" as these clear, effortless tones always do if they are steady and in tune.

On another occasion two hundred seventh grade pupils sat in the balcony of a church; they were to sing a few songs for a convention. The church was a large one. The last selection, which was to be the climax, was sung with organ accompaniment. At the rehearsal the organ was not loud enough to balance the voices of the children. The leader called for more and more organ. Still not enough. The organist finally gave up and said that all the stops and all the swells were in use—there was no more organ. The children toned down a little.

The opera at Interlochen last summer was another case in point. The chorus of sixty voices sang clearly, smoothly and in tune. Soloists were all high school pupils except the tenor, who was a young man in the summer school. The orchestra sat in the drained pool below and in front of the stage, the audience of four thousand on the slope in front. No one sat nearer than seventy feet from the stage; some were as far as two hundred feet. The orchestra played at full power a great deal of the time. At the dress rehearsal the leader was in despair—he could not hear a sound from the singers—it all went over his head. The unfeeling writer walked up and down the slope where the audience was to sit and kept calling for more orchestra. In the next breath he would tell the singers not to "yell so." Not to all the singers, however, for one or two forgot their training and failed to sing smoothly when acting—their voices were drowned at once; when they smoothed out their tones their voices rang out above the orchestra. At the performance the voices soared out and every tone and word was perfectly audible in the farthest seat. The orchestra supported and carried these tones with the harmonic content of the instrumental side of the music, instead of drowning the voices with a squealy first violin part doubling the voices. There were six first violins, twelve seconds, twelve violas, twelve cellos, six string basses and the usual wind instruments. It was the smooth, unforced purity of tone, perfectly in tune, that made this such a wonderful performance from a musical as well as a spectacular point of view.

THE St. Olaf choir is a most wonderful example of pure and telling tone. This choir numbers sixty voices—clear, unforced, and in perfect tune at all times, and not a tremolo tone among them. Every one who hears them marvels at the power of these few voices no matter where they sing. Their softest tones carry to the most distant seat in the largest hall. The last time the writer heard them was in the new Minneapolis Auditorium. He purposely sat in the very farthest seat obtainable. He heard it all. Again the pure, unforced, clear, resonant, beautiful tone of the great singers. Not necessarily great voices but great singers, for they sing as great singers do.

If this same free, easy, unforced voice production is carried into the high school chorus and used habitually, the massive effects that oratorio demands can be simulated with perfect ease so that the choruses will sound powerful enough to be satisfying. However, this is only possible when ALL the voices are in tune; when EVERY voice is perfectly smooth; when NO voice has a tremolo; when NO voice sticks out with an unpleasant tone. This can be done without strain. With the perfect pianissimos possible to a body of singers trained this way, there can be a wide range of expression. Such means, artistically used, will make an oratorio performance with high school pupils safe and interesting.

(Continued on page 26)

"Strings? Yes, Certainly! But—"

By DAVID MATTERN

[[Being an open letter to James Brown, Professor of Music, Trinity College, London, in answer to his article in the Music Supervisors Journal, October, 1930]]

My dear Professor Brown:

IN writing this letter I feel like apologizing to my colleagues in the music profession for even presuming that such an attempt at championing their respective branches of the art of music is at any time necessary. Nevertheless, because some may feel that your article presents a challenge which should not be ignored, and in order to develop what I hope may prove beneficial discussion, I shall assume the role of "counsel for the defense." But "tea", particularly your own English "tea", being pleasantly stimulating, here goes for a friendly "tempest in a teapot."

First allow me to pay my respects to you, and to the very fine service you have given to school and amateur music in the publication of your Polychordia String Series. The high quality of the selections and the care with which they are graded are sufficient testimony to your devotion to the cause of string music. Our strings must have all the intensive training it is possible to give them; your series further enriches the fine store of material available for such training.

Having been a string player and teacher for many years, I feel that we have a common bond in our love of string instruments; but I do not think that you go deeply enough in your search for fundamentals when you insist that "strings are the very heart and soul of music-making." My little five-year-old daughter and her neighborhood playmates have a wide repertoire of songs that they have picked up and "made up." Through these little songs they express their thoughts and feelings as naturally as through speech. The leaves begin to fall in late September; if these children haven't a ready-made song, they will take turns composing one to fit the occasion. A new dance is invented; it needs words and music to go with it, and so the words and music are just naturally forthcoming.

Vocal Cords vs. Violin Strings

These youngsters that live in my block are not what you would call "musical children"; they are the average musically-untrained youngsters one finds in a respectable neighborhood, having only the ordinary advantages of an occasional hearing of good music. No, Professor Brown, I believe that singing is a more fundamental expression of music-making than string

playing. When it comes to the selection of an instrument, mere chance, more often than not, is the determining factor. Grandfather's violin or the family piano become the legacy of the young aspirant, and thus the twig is bent.

You admit that in the United States we give string instruction during school hours, and credits for both individual and class study—this in addition to large orchestras and string chamber music ensembles. Now, really, isn't this considerable, considering the time we have been at it? The intensive string orchestra which you mention has its counterpart in the string sectional rehearsals which are a part of any well-balanced school instrumental program over here. The multiple string quartet (in which a string quartet is multiplied by four or five on a part, rehearsing together Haydn, Mozart, or other standard quartets, and resolving into separate quartet entities for neighborhood practice) has been a successful experiment in our schools. It is particularly encouraging to second violin and viola players. This type of work is just as necessary for the wind ensemble and a capella

chorus. What is more, it is being done in our more alert schools. Equally sensitive and finished players on wind and brass instruments can easily be found if opportunities for equally intensive training are provided.

We Progress—Sometimes Too Fast

You must also remember that however commendable your plan for a completely independent string orchestra may be, it must take into consideration the limited time allotment. Many a school instrumental teacher, overzealous in building up a multiplicity of music organizations with a consequent increasing demand on the talented pupil's time, has eventually found the music department regarded by his fellow teachers in other departments as the tail wagging the dog. The sorry denouement to such a situation is often that the tail, at least in part, is promptly lopped off.

I judge by your criticism "that our school material is ungraded," that you have not perused Dr. Victor L. F. Rebmann's comprehensive *Survey of School Orchestra and Band Material*, published by our National Bureau for the Advancement of Music. Careful inspection of the material listed in this survey



DAVID MATTERN
School of Music
University of Michigan

should convince you that something more than the "lip service" you mention is provided any instrumental teacher who cares to get this list.* The few cents it costs merely pays for the printing. Many of the publications therein listed contain beautifully edited and carefully graded music by the greatest composers. These can be performed with string orchestra alone, if desired, being fingered, bowed, and lettered for rehearsal purposes, and provided with full score. Furthermore, they take account of the other worthy members in the orchestral family and give them equal consideration with the strings.

Piano—Chorus—Wind Instruments

The necessity for defending the piano seems also absurd, but since you disparage its cultural value, some answer seems necessary. You state that the piano student "can produce all his pitches without hearing them." Of course, if his mind is elsewhere than on his music he can play almost as many wrong notes in blissful unawareness as can the equally lazy string pupil—but why blame the piano? Pitch discrimination is there if he wants to attend to it; also a wealth of tonal coloring.

It is also evident that you have had little to do with the training of choruses, Professor Brown, or you could not possibly conclude, as you do, that the problem of pitch discrimination is negligible in vocal work. If you think that a chorus member can get along by simply "hanging on to the others" as you say, you must certainly admit that many large amateur orchestras have their string players who are also "hanging on to the others" and "getting by with it." In fact, I was present at several rehearsals of a symphony orchestra conducted by an internationally-known English conductor who has been knighted for his distinguished service to music, when he told the first violins to "play anything" in a certain very fine modern composition, for the effect desired was "only color." The rub is that such directions too often encourage the exception to be persisted in until it is apt to become the rule.

But you never hear such directions given to, or such "hanging on to the others" permitted by, the wind players. Faking in a worthy orchestra of any kind is manifestly impossible in the wind choirs. Are you not also forgetting, Professor Brown, that the exact adjustments of finger placing by the string player as dictated by his alert musical ear have their parallel in the equally sensitive adjustments to pitch by the wind instrument player? And how about the tympani player? Even the bass drummer "tunes" his instrument within recognized limits.

Then again, is it not rather belittling to the art of the singer or trained chorus to state that for them "durations give very little trouble," being "so simple as to call for the slenderest exercise of the mind"?

*Prepared for the Committee on Instrumental Affairs by Dr. Rebmann. Copies may be obtained from the Conference office, or from C. M. Tremaine, Secretary of the Committee, 45 West 45th Street, New York City, N. Y.

I wonder if you have heard any of our fine high school a capella choirs in this country. I think they could demonstrate the fallacy of your statement. All honor to the profound influence of the English Singers on choral work in America. Do you imagine that such rare ensemble singing as is produced by this group from your own country does not call forth the utmost devotion to technique as well as to interpretation in order to produce an art so pure? Such an art has its problems of balance, breath-control, diction, and varying intensities and qualities of tone in a degree quite commensurate with the art of the fiddler and his bow.

As to the comparative complications of time-patterns, etc., need I do more than simply to refer you to any of the chamber music wind ensembles written by the masters? I suggest that you talk to your fine symphony wind players regarding embouchure and tonguing and breath control. As regards singing, you may have read the following by your own countrymen—H. Plunket Green's great book, *Interpretation in Song*; Coward's *Choral Conducting*; George Henschel's *Articulation in Singing*; Sir Henry Wood's exhaustive treatise on voice production, *The Gentle Art of Singing*. Last, but by no means least, I am sure that you are already familiar with the work of another of your fellow countrymen, the famous piano pedagogue, Tobias Matthay, entitled *Musical Interpretation*. Certainly in these one can find problems and finesses in connection with the production of beautiful tone that are comparable to those of the string player.

Long Live the King of Instruments!

Please do not assume that I am speaking disparagingly of the violin; it is truly the king of instruments. Anyone who has conscientiously studied Carl Flesch's masterly work in two volumes, *The Art of Violin Playing*, or delved into Ponchon's fine analysis of string quartet playing, or read the scholarly books by Leopold Auer on interpretation or Paul Stoeving on bowing, or watched Sevcik untangle technical Gordian knots, can appreciate readily enough that the art of the string player is a great art, but the strings do not dwell alone on Olympus. Is not the volume of literature concerned with the mastery of singing and piano playing equally impressive with that relating to the strings? So also the wind instruments have their literature and subtleties of technique and tone. To these belong the "flutes and soft recorders—such as raised to heights of noblest temper heroes old," to quote John Milton.

You next inform us that "on a stringed instrument you have to be a real musician or else nothing." But what is the instrument of the great composers? Is it not the piano? A knowledge of the strings is indispensable to the conductor, but who among the world's great conductors does not play the piano? Why is the piano required for graduation, when violin is a major instrument, in any first rate music school the world over? Kreisler is only one of many of our great string artists who are also capable pianists. They need the

piano, for, as Josef Hofmann says, "the piano is a complete instrument as regards musical expression."

The string player who knows nothing of music beyond performing on his instrument is simply an instrumentalist—not a well-rounded musician. He too often thinks music horizontally only—not vertically. Even if he has technical mastery of the polyphony in the Bach sonatas for violin, he can never comprehend and interpret their spiritual heights without a musical experience that goes beyond the limitations of his instrument. The singer is similarly limited. Ideally we should require our public school students who are seriously musical to take piano class work along with their orchestra, band, appreciation, chorus and theory, but with the present limitations of the curriculum this is not possible.

Showmanship—or "Salesmanship?"

In our promotion of interest in music, I agree with you that we have resorted at times to what you call "window-dressing showmanship." Propaganda has been necessary and legitimate in order to arouse a "materialistic" nation to the possibilities and educational worth of music in the school curriculum. To that end we have our great national choruses and orchestras. They have done untold good in arousing the lethargic school superintendent who not only admits but boasts of the fact that he knows nothing about music. Please recall that you have your shows. You also have your choral festivals and contests and Eisteddfods. And do you not remember the show in Crystal Palace, London, when seven thousand young fiddlers from all over England played together? In fact, you were the ones who taught us the trick. True it is that "we do not attempt to impress parents by a pageant illustrating Euclid's propositions," but over here the high school student is generally forced by reason of the domination of college

entrance requirements to take his geometry willy-nilly, while the poor music teacher must sell his wares not only to the school student, but to his principal and the faculty advisor of the student as well. But we are rapidly approaching the time when we can meet the demand for more refinement and integrity in our results.

—And in Conclusion

All power to you, Professor Brown, and to your fine contribution to string study. We welcome it, and I, for one, use it and urge you to give us more—only let us have more and equally good piano class, voice class and wind class material. The private teachers will be given all the talented pupils they can accommodate as a result of class training, and we will be quite content with sowing the seed and allowing them to reap the flower of the crop.

In conclusion, as to Plato and your quotation from his "Republic," let me remind you that Plato was far from one-sided in his choice of musical instruments in planning for the development of his well-rounded citizen of ancient Greece. Listen to this from the "Republic":

"We shall not then, said I, have any need of a great many strings, nor a variety of harmony in our songs and melodies. It appears to me, reply'd he, we shall not.

We shall not breed, then, such workmen as make harps and spinets, and all those instruments which have many strings and a variety of harmony.

No, as appears.

But what? Will you admit into your city such workmen as make pipes, or pipers? For are not the instruments which consist of the greatest number of strings, and have all sorts of harmony, imitations of the pipe?

It is plain, reply'd he.

There is left you still, said I, the lyre and the harp, as useful for your city, and there might likewise be some reed for shepherds in the fields."

So, following Plato, if you in London wish "the lyre and harp as useful for your city," may there not be "likewise some reed" for us, the "shepherds in the fields"? But, certainly strings, also.



BARKING UP THE WRONG TREE

(Continued from page 23)

IT is often said that interest in chorus singing is waning—that the public does not go to hear choral concerts. It is not interest in choral singing that is waning but interest in *poor choral singing* that is waning, and a good thing it is, too.

The St. Olaf choir never has any trouble in collecting an audience for a concert. This body of singers never unbends and gives light numbers; the programs are of the severest classical music and yet there are always crowds.

No; the interest is there, but we must have chorus music good enough to call it out. Any high school in the land can do this kind of chorus singing if it is in the mind of the director and if the director has the artistry and the teaching-cleverness to bring it out. The voices are always there. The material is always at hand.

This is true of every high school no matter where situated. The desire for this is in every school, but there must be the teacher who is able to WHOLLY satisfy this desire. Anything less than perfection will not attract young people now. They have heard too much that is fine to put up with anything less than fine, even though they do not know what it is that is lacking; it lacks something, and that is enough to condemn it.

Train the voices to sing as the great singers sing and chorus music will take its rightful place. That this is taking place is shown by the springing-up of a *cappella* choirs in many high schools. Now let them spring up with beautiful tone first, last and all the time, and we will "get there" as a singing nation. We are no longer content to yell. Witness the passing of community singing. Why? It is not good enough to be interesting.

Glimpses Behind the Scenes

By WILLIAM L. MAYER
Vice President
American Federation of Musicians

HAVING read Professor J. E. Maddy's article "Be Fair" in the December issue of the Music Supervisors Journal, I consider it opportune to dwell on the jeopardy in which the art of music finds itself placed today. My special purpose is to impress upon the music supervisors of this country the need for whole-hearted cooperation with the American Federation of Musicians, which has valiantly cast its gauntlet into the ring in defense of the very life of musical art.

What a fortunate thing that an organization like ours existed! This is not said in the spirit of boastfulness; on the contrary, it is an ejaculation of gratitude. Thus far we have been the only organization which has sent its challenge against "canned music" across the seven seas and into every land. It matters not how much dissenting carping critics may question the efficacy of our advertising campaign, the one incontrovertible fact remains that we have most emphatically directed public attention to the destructive effect upon the maintenance of attained standards in the art of music which supine acceptance of "canned music" would invite. We have set the public to thinking, as is evidenced by the encouraging letters of approval we are receiving from men and women in every walk of life and from every country under the sun.

What matters it whether our opposition feebly attempts to minimize the importance of our contentions by claiming that our interest in the art of music is mere camouflage, and that the real actuating motive of our antagonism to wholesale mechanization of musical art is to save jobs for our members. Is it not true that music is a living art? Is it not moving in melodic and harmonic progressions? In rhythm and motive? What moves, cannot be dead. If there is anything dead about music it can only be the score of a composition; to bring that score to the full realization of its purpose it must be played by musicians.

It follows, therefore, that if music is to keep on living, musicians must be kept alive. Ergo, if the nations of the earth desire to preserve the evidence of cultural refinement as expressed in the art of music, they cannot disregard the economic needs of the exponents of the art without inviting its destruction or, at the very least, its decadence to a point wherein progress is stagnated and its present social value lost. The fact remains that in this particular instance economic and artistic necessity are inextricably interdependent.

Whether you are a member of the Federation or not, the defensive militance we have manifested from the very beginning and are still maintaining must commend itself, because it is self-evident that if the incentive to study music is destroyed there will eventually be no need for music supervisors.

When I addressed the Kansas City National Convention in 1925 I stressed my appreciation of the value of instrumental music in the schools of our land in the matter of creating a musical atmosphere, and likewise pointed out the advisability of cooperation with the organized members of the profession.

Developments in the amusement field intensify the need for cooperation. It is not right to place the school boy or girl in competition with the father. The real progressive music supervisor realizes and recognizes this as being only good common sense. To my office desk, however, there come letters which indicate that some supervisors lack this power of analysis. For instance, one writes: "I don't think the Local should interfere with my band; it is a public institution—the public support it and the public should have its service."

That sounds very plausible, but the gentleman forgot that the professional musicians are also part of the public; that they must contribute their quota of taxation and that the money to pay this taxation must come from their earnings as musicians. Furthermore, this ego-centric complainant forgot to figure that what was "my band" to him today might be somebody else's band tomorrow and that in such case he might find it difficult to retrieve for the musical profession that which he had felt privileged to destroy while at the head of the high school band.

Another supervisor writes: "I am not a member of the Federation but am in sympathy with its objects. Here in my town I find your local organization entirely too liberal—I might almost say careless—in regard to the high school band. I realize that it increases interest of the pupils to have opportunity to play in public. We can always arrange to give concerts in our school auditorium and thus serve all purposes. However, when it comes to carting the band around from pillar to post because of influential members of chambers of commerce, board of education, politicians, etc., and under one or another pretext playing all sorts of functions which properly belong to the professional musician, it is time for your local union to become active in protesting." This man has the right spirit! He probably realizes that the average "bally-hooing" which is required of bands does not promote the "esprit de corps" of the school band but on the contrary has a detrimental effect.

I realize that the representative men among the supervisors are fully in accord with the advice, "Be Fair," and in following it, not only musical art will be served, but likewise the individual interests of the supervisors themselves.

Now more than ever the members of the musical profession, regardless of class, creed or organization, need to heed the slogan: *United we stand—divided we fall.*



Lodge and Dining Hall, Eastern Music Camp, Lake Messalonskee, Sidney, Maine

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(For names of Sectional Conference officers, see Sectional Conference Departments in this magazine.)

Success to the Conferences!

I WANT to convey my cordial and sincere good wishes for a successful meeting of every one of the six Sectional Conferences. The officers have worked hard and faithfully and deserve fully the support of all engaged in music education. The success of each Conference meeting now depends wholly upon the manner in which we step forward in membership and attendance. Success to every one of our United Conferences!

Investment

A MEMBERSHIP in the Sectional and National Music Supervisors Conferences protects you in the most important investment you can make. Reckoning interest at five per cent, an "average" yearly salary of two thousand dollars equals the income on an investment of forty thousand dollars.

What are you doing to protect *your* investment—to prevent "depreciation of the equipment"? More than that, what are you doing to increase your investment and improve your "equipment" in order to be in line for a larger net return in the form of increased salary?

In the first place, you are taking such steps as are needed to improve your own individual ability and capacity.

In the second place, you are joining the Music Supervisors Conference not only as a means of self-improvement, through joining with others in the exchange of valuable ideas, but to make your contribution toward the improvement of the field in which you work.

Your expenditure of \$3.00 for active membership or \$10.00 for contributing membership is an exceptionally small allowance for upkeep on the large investment which is YOU.

For reasons indisputable and inseparable—the good of your profession and a selfish desire for individual betterment—you can hardly afford not to protect this investment of forty thousand dollars—more or less—upon which you receive a five per cent income in terms

of salary. Membership is absolutely essential; investment in expenses for conference attendance is a small but desirable—not to say important—addition to this protection of your invested professional capital.

Logically or Psychologically

MR. MASON expounded a theory and Mr. Maddy replied with a fact.* It is an accepted educational fact that young people understand best the normal present day world surrounding them. This means the music they hear every day. They are much more apt to hear the music of Tschaikowsky than that of Haydn and are much more inclined to enter the field of musical interest through the door opened by Mr. Tschaikowsky and then develop the understanding of relationships and values of music of other periods.

It is logical to suppose that the pathway the race trod is essentially the pathway that education must use. But contact with children proves that their natural interest is in the things of the present day, and that only through development of interest in and understanding of that material will they be ready for the study of material which came into being during other periods of history.

Tragedy

A SITUATION arises in this profession of ours that is rapidly becoming tragic. In many of our choral and instrumental groups our basic instruction has been so good and inspirational that the young people have gone beyond the ability of the teacher to give proper leadership. In this great land you will find many musical organizations in our schools that in musical ability have outdistanced the instructor in charge. I know of nothing more tragic in music education than an orchestral or choral conductor who has reached the maximum of his power to grow and still falls short of that level of leadership which is the right of every musical group. What can we do about this?

On the Necessity of Conforming

I WAS tremendously interested in Dr. Kwalwasser's "fairy story" in the February JOURNAL. Education has been rather shy about touching any activity connected with emotion, and its program has been almost entirely given over to the development of the intellect. Educators are somewhat disturbed when certain phases of any art refuse to submit to rationalization. I think that probably is the true reason for the almost hysterical insistence upon the part of music educators that their subject ranks high in the list of mind-trainers. Incidentally this was in the bright days of belief in transfer of training.

Educational theorists and administrators are becoming increasingly conscious of the need for some program that will provide for the development of emotional life. Music is ideally satisfactory for that and it seems to

*Mr. Maddy's reply ("On the Other Hand" in February JOURNAL) to Daniel Gregory Mason's article, "Our Musical Adolescence," *Harper's Magazine*, October, 1930.

me that music education will contribute much more fruitfully to the school system when every one clearly understands that its primary purpose is the development of the emotional powers of feeling and expression, and that the intellectual factors which indubitably obtain are after all only useful in attaining the subjective enrichment of life.

Committees

OUR committees are functioning along carefully thought-out lines. Special mention might be made of the Committee on Legislative Coordination which is considering constitutional problems in a very efficient manner. The Committee on Conference Endowment is not yet complete, but a great deal of progress in its work can be reported. The Committee on Contacts and Relations has a very fine membership and has already prepared a broad program of work. I am not listing the members of the committee on Contacts and Relations just at present for the reason that two or three acceptances have not yet been received. This, however, will not hold up the work of that important committee (and the same may be said of the Committee on Conference Endowment) as membership acceptances will in all probability be complete within the week.

Big Business and Depression

IN the last few months I have taken pains to discover just what the large business firms in our city are doing during this time of depression. I find that the majority of them seize upon this time for needed repairs to plants, the development of new and more efficient ways of production and a study directed towards "tightening up" their organizations.

What does this mean for us? As I see it, the taxpayers who are the stockholders in public education are carefully weighing everything the schools are doing with the view of eliminating waste and activities of doubtful value. Depression always has at least one value. It causes us to force our minds to the task of distinguishing between that which is superficial and that which is fundamental. We must be prepared to indicate clearly the justification of our work or be prepared to have it stopped.

To my mind this is a healthy state of affairs. The only sad element present is the case of an individual who has been short-sighted enough not to join with his fellow workers in the field of music education for the purpose of making a common discovery of the true objectives of music education and the minimum essential activities needed to reach these objectives. Individuals can go far in discovering these things for themselves, but no one would be foolish enough to think that any one individual can possibly think out the whole story for himself.

Let us all join hands at this time when the need is more vital and imperative than ever before.

February 15, 1931
510 Standard Trust Bank Building
Cleveland, Ohio

R. V. Morgan
President

March, Nineteen Thirty-one

GIVE MUSIC A LARGER PLACE

(Continued from page 18)

normally whatever musical ability the students bring to college with them.

If there were time I should like to argue to a finish with any educator who doubts the disciplinary and cultural value of practical music study, properly directed. The amount of practice necessary for a weekly or fortnightly lesson in music involves two or three times the moral and intellectual effort which the average student expends on any other course.

Two hours a day of practice demand absolute concentration in order to produce results, and they can be crammed into nothing short of a hundred and twenty minutes. Music practice cannot be surreptitiously worked up, as many a history lesson is, during morning chapel or the Sunday sermon. Musical performance differs from any other recitation now encouraged in our classrooms, in that it must be good as a whole as well as in detail, and the student can expect no lucky break in the question he draws from the instructor.

We on the inside know that a college curriculum is framed very much like a tariff bill—in its final state it is likely to illustrate no abstract principle, it will be rather the resultant of opposing and pretty evenly balanced forces; it will be a compromise and a mess. The student would probably not suffer if we shifted the requirements around quite arbitrarily, put the senior courses in the sophomore year or gave the same number of hours to zoology as we give to history.

I therefore think that the time for music study might very well be taken from English, which is my own subject. The English department has inherited most of the time in the schedule which the classics once occupied, and under one excuse or another we English teachers have seized all we could lay our hands on. But if I had a choice between teaching a boy English literature six hours a week or teaching him three hours and letting him devote the other three to instruction in music, I'd immeasurably prefer this second arrangement. He would be a better student in English. It would be easier to make him see that literature is an art. He would be a more cultured person to associate with.

Whether our college authorities are ready now to give a place to art in our education, they will be forced to do so sooner or later by the pressure of public opinion. What we are feeling after in the elementary grades is sounder in educational theory and richer in results than what we are achieving in the later college years. This discrepancy will not permanently escape public attention and public criticism.

"Modern education too often covers the fingers with rings, and at the same time cuts the sinews at the wrist." [Sterling]

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FATHER FINN

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SOUTHERN CONFERENCE

Seventh Meeting (Third Biennial), Memphis, Tenn.

March 11-12-13, 1931

HEADQUARTERS: HOTEL PEABODY

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Grace P. Woodman, President

AS this JOURNAL goes to press, the final preparations are being made for our biennial meeting at Memphis. Our hosts have not stinted in time, effort or expenditure in their arrangements for our entertainment and comfort while we are in their city. I must take this opportunity to thank all who have so generously coöperated with Miss Clementine Monahan, chairman of the local committee and Conference hostess. Manager Schutts and the staff of Hotel Peabody have taken a personal interest in us, and have done much toward insuring the success of the meeting. The Memphis Chamber of Commerce, through its efficient Convention Bureau, under the direction of R. E. Logsdon, director, and W. W. Fischer, chairman, have helped in many ways, some of which I presume I do not even know about, so thorough and unostentatious is their attention to detail. Many others should be mentioned, including the Board of Education, Superintendent R. L. Jones and the members of the faculty; the Parent-Teachers' Association; the various music clubs of the city; Mr. Houck and Mr. Sutherland; the various members of the music trade in Memphis.

Thanks to the Exhibitors!

The exhibitors have also contributed much by bringing their displays to Memphis, and assisting in various ways. To President Franklin Dunham and the officers of the Music Education Exhibitors' Association we are very grateful, and especially to Mrs. Blanche Skeath, chairman of the committee on exhibits for Memphis, who has personally supervised the arrangements at Hotel Peabody. The Exhibitors Association is a very important auxiliary to the Conference, and not only provides an important and valuable feature of the meeting, but through its alert and efficient man-

Program High Spots

WEDNESDAY, MARCH 11

MORNING: 9:00-12:00 — Demonstrations in Memphis schools.

AFTERNOON: 2:00—Opening session; music by Asheville Woodwind Ensemble. 3:00—Demonstration of Parkinson Pre-Band and Orchestra System of instrumental instruction, by Mr. L. C. Austin, W. Tenn. State Teachers College. 4:00—Demonstration of high school voice testing and training classes, by Alfred Spouse, Rochester, N. Y.

EVENING: 6:15—Cafeteria supper and get-together. 8:00—Concert, by the Apollo Club, John Vesey, Director. 10:00—Reception and Dance (Hosts: Memphis City Schools).

THURSDAY, MARCH 12

MORNING: 9:00—Demonstration of Rural School Music Teaching, by Charles A. Fullerton, Teachers College, Cedar Falls, Ia. 10:00—The Booker T. Washington Negro High School Glee Club, Mary Corpal, Director.

AFTERNOON: 2:00—String Ensemble from Jacksonville, Fla., Grover Stroh, Director. 2:30—Demonstration of Music Appreciation in grades and junior high school, with children from Memphis schools, by Gordon Bailey, New York University. 3:15—"Radio—A Curse or a Blessing," by Alice Keith, Broadcasting Director, American School of the Air. 4:00—Address by Mrs. Elmer J. Ottaway, President National Federation of Music Clubs.

EVENING: 6:00—Informal Dinner and Get-together of state groups. 8:00—Concert by the Beethoven Club, Mrs. David Griffith, President. Ballroom.

FRIDAY, MARCH 13

MORNING: 9:00—Peabody Ensemble, D. R. Gebhart, Director. 9:30—Exhibitors' Program, Mrs. Blanche H. Skeath, Chairman. 10:30—Demonstration of Dalcroze Eurythmics with pupils from the Memphis schools, by Paul Boepple.

AFTERNOON: 1:30—"The Creative Attitude in Music Education," by Russell V. Morgan, Director of Music, Cleveland Public Schools, Associate Professor of Music, Western Reserve University, President National Supervisors Conference. 3:00—Motor Tour of the City of Memphis (Hosts: Memphis P. T. A. and Chamber of Commerce).

EVENING: 8:00—Gala Concert by All-Southern High School Chorus and Orchestra, Directors, William A. Breach and Joseph E. Maddy. 10:00—Dance for Supervisors and High School Musicians, Ballroom, the Gayoso Hotel.

agement, saves the Conference officers and local committee a tremendous amount of labor and much expense, while assuring the exhibitors the maximum of convenience and satisfaction in all matters pertaining to exhibits.

Special Rates on Railroads

The railroads have arranged the customary fare-and-one-half rate for us on the certificate plan. I hope that each member will keep this in mind, and make sure that he receives a certificate properly endorsed *when he buys railroad transportation*. These certificates will be validated by the representatives of the railroad and countersigned by Mr. Anderson, our treasurer, at Memphis.

Although attending the Conference this year entails a sacrifice for many, I am sure all will agree that this is warranted by the obvious need for standing together in our common interests during what is termed an "off period" so far as business conditions are concerned. Furthermore, we all need the inspirational and practical help that will come from mingling with others in our profession, and the Memphis meeting affords a splendid opportunity for this contact.

Many are interested in changing positions or in taking steps toward that end, and of course it is a well known fact that superintendents and head supervisors are not especially impressed by the "stay-at-homes."

I have not said very much about the program. You have already seen in the February JOURNAL the outline of what has been prepared for you. We are grateful to all who have contributed to the musical, educational and social features of our seventh annual and third biennial meeting.

Yours for progress in music education.

GRACE P. WOODMAN,
President, Southern Conference.

EASTERN CONFERENCE

Twelfth Meeting (Third Biennial), Syracuse, N. Y.

March 18-19-20, 1931

HEADQUARTERS: HOTEL SYRACUSE

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M. Claude Rosenberry, President

THE thing that is nearest to my heart today and which I would like to present to the members and friends of the Eastern Music Supervisors Conference as my Valentine, is the formal program of the Conference, at Syracuse, March 18th, 19th and 20th. However, several irregularities have developed at the eleventh hour which seem to make it advisable not to present it formally.

The program centers around a dual theme, *Vitalization of Vocal Music*, and *The Eastern Music Camp*. A galaxy of eminent and authoritative speakers will develop these themes much to your interest and edification. In addition to the speakers, a wealth of demonstrations will permeate the entire program. No session of the convention will be completed without at least one demonstration. Elementary, Secondary, Normal School, and College choral groups will participate. And what is more, community and professional choral organizations will make their contribution, also.

Tuesday evening, March 17, the Conference will open unofficially, with the arrival and gathering of the members and guests in the lobby of the headquarters, Hotel Syracuse. Registration will open on the Tenth Floor, which is the convention floor. The officers and directors will go into session at 8:00 P. M. in the President's parlor.

Wednesday, Treasurer Wells and the Exhibitors will be awaiting you bright and early. The convention will open officially at 9:00 A. M., at which time the Conference will be the guest of our hostess, Miss Elizabeth V. Beach, who will conduct us on a visitation through the various music activities of the Syracuse schools. Miss Beach has much

A Letter from the President

in store for us, and it is expected that hundreds of guests will take advantage of this opportunity set aside in our program for school class-room visitation.

The program will continue at 1:30 P. M. in the Ballroom of the Hotel Syracuse, where we will be welcomed by the Mayor of the City and the Superintendent of Schools. After a response by a representative of the Conference, two speakers and a choral demonstration will conclude the session.

The Conference Banquet will be held at 6:30 P. M. in the Ballroom, during which there will be but one speaker—a person of national reputation—and a choral program of high merit. Immediately following the banquet there will be a reception and dance, and undoubtedly more dancing.

Thursday: The morning will be given over to sectional meetings, covering the

Elementary, Secondary and Teacher Training fields, at which numerous speakers and demonstrations will be presented. At 12:30 P. M. the Conference will assemble in the Ballroom for a Luncheon, at which there will be two nationally prominent speakers and a choral program which you will not forget. Immediately following the Luncheon program, will occur the Annual Business Meeting. This will be one of the major features of the convention, and one which will be of interest to everyone present.

6:00 P. M. Thursday, has been designated in the program as the time for College and various Group Reunion dinners. Judging from the announcements which have been coming in, this is going to be one of the most popular occasions of the convention. If you have not made your Dining Room reservation for such an occasion, I am advising you to write to one of the hotels immediately and do so.

At 8:30 P. M. the Conference will be the guests of the Public Schools and the College of Fine Arts of the University of Syracuse at an All-Syracuse music program, the first part of which will be presented by the Schools and the second part by the University.

On Friday, the morning program will be presented by the Exhibitors Association. Chairman Roach has set up a program of extraordinary interest and attractiveness. Friday afternoon will bring to a conclusion the speakers' programs.

The climax and grand finale of the program, however, will occur on Friday evening with the presentation of the Eastern Music Supervisors Conference All-High School Orchestra. I cannot begin to describe the



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COURSES

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a. Primary	Music Appreciation
b. Intermediate	History of Music
c. Junior and Senior	Conducting
High	Instrumentation
Theory—Elementary and Advanced	Piano and Organ
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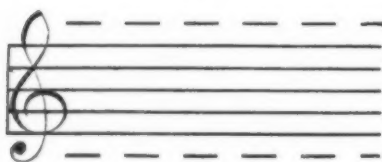
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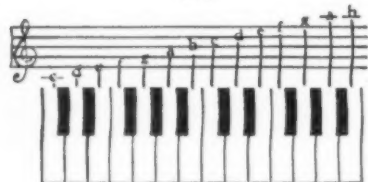
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thrill that is in store for you in this event. Francis Findlay and Harry Whittemore, and their corps of assistants, will assemble approximately 250 high school musicians from all over the Eastern Conference territory, at Syracuse on Tuesday, March 17th, and begin the rehearsals for this great event. These rehearsals will occur at regular intervals throughout the remainder of the week, in preparation for the Friday evening program. To the hundreds who will be present and who have never heard such an orchestra, there is a thrill in store for you which you will never forget. (I am expecting some of the rest of you to get a similar thrill.)

The exhibits are a matter of special mention and importance in the program. An array of all that is invaluable and indispensable in the way of school music materials and equipment will be on display on the two convention floors throughout the entire sessions of the Conference. The budget of your time should include ample provision for opportunity to visit ALL of the exhibits.

The "Lobby Sings," before retiring at night, are another major feature of the Conference. Can you imagine what a Conference would be without them!

Can you imagine what the Conference would be without YOU! Do not disappoint yourself or the Conference. If you have not paid your membership, do so AT ONCE. Send a check for three dollars, made payable to Clarence Wells, Treasurer. His address is—High School, Orange, N. J. Then be sure to make your hotel reservation. The reports are that to date over 700 have been made, and by the time that you read this letter it will be well over 1,000.

M. CLAUDE ROSENBERY,
President, Eastern Conference.
St. Valentine's Day, Harrisburg, Pa.

The Orchestra Program

Francis Findlay, conductor of the All-Eastern High School Orchestra, announces that Dr. Howard Hanson and Dr. Victor L. Rebmann will be guest conductors.

Following is the program:

Wagner, *Lohengrin*, Prelude to act III (Carl Fischer edition)
Cesar Franck, *Symphony in D Minor*, first movement (G. Schirmer)
Howard Hanson, *Nordic Symphony*, second movement (Birchard edition)
Schubert, *Overture to Rosamunde* (Carl Fischer edition)
Bizet, *Suite No. 2* from the incidental music to *L'Arlésienne*: Pastorale and Intermezzo (Carl Fischer edition)
Bruch-Jungnickel, *Kol Nidrei* (Jungnickel edition)
Wagner-Jungnickel, *Prize Song* from *Die Meistersinger* (Jungnickel edition)
Tchaikovsky, *Marche Slave* (Carl Fischer edition)

Transportation to Syracuse

REDUCED fares to the Eastern Music Supervisors Conference have been granted by the Trunk Line Association and a concession of one and one-half fare on the certificate plan has been made. For this concession to become effective there must be at least one hundred and fifty members of our organization and dependent members of their families in attendance at our meeting, holding regularly issued certificates.

1 Tickets at the regular one way tariff fares for the trip to Syracuse may be obtained only from March 14 to 19 inclusive. Be sure that you ask for a certificate and not a receipt, when you purchase your ticket. Call for your ticket and certificate at least a half hour before your train leaves.

2 Certificates are not kept at all stations. If you cannot obtain certificates and tickets at your own station, your agent can tell you where to obtain them. You can, in that event, purchase a local ticket to the station which has certificates in stock and from which you can purchase a through ticket and ask for your certificate.

3 As soon as you arrive at Syracuse, present your certificate to the endorsing officer, the chairman of the transportation committee, for the reduced fares for the return journey will not apply unless it is properly endorsed. A special agent of the railroad will be in attendance on March 19 from 8:30 A. M. to 5:30 P. M. to validate certificates.

4 If the required number of certificates (150) are presented to the special agent and your certificate is duly validated, your return ticket at half-fare is good up to and including March 24 to the point at which your certificate was issued.

5 No refunds will be made because of a failure to obtain a certificate when purchasing tickets to Syracuse or on account of failure to present validated certificates when purchasing return tickets.

MARK A. DAVIS,
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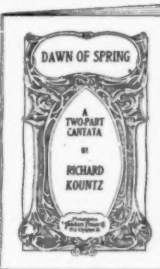
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EASTERN MUSIC CAMP

LATEST reports from the headquarters of the Eastern Music Camp Association at Waterville, Maine, indicate inspiring progress, with student enrollments coming satisfactorily and enthusiastic support from every source.

Through the cooperation of supervisors and music-department heads in the Eastern states, Business Manager David C. King has been able to appear personally before musical groups in as many as eight or ten high schools in a day, and it is believed by the Camp Association officers that the uniformly hearty response received from students and supervisors in this field campaign warrants the statement that the camp will have a capacity enrollment.

Committees are being formed in the Eastern states to provide scholarships to be used in aiding worthy young musicians who could not otherwise receive the benefit of the camp training and experience. A group of Eastern publishers have organized a scholarship fund committee with the purpose of sending to the camp students who play the "unusual" instruments. It is also planned to award a scholarship at most of the contests in the Eastern territory. Dr. Walter Damrosch, honorary president of the Camp Association—who, by the way, will conduct the camp orchestra on August 16th—has pledged a scholarship to be awarded to a worthy student.

According to the latest brochure issued by the Association, the plan of musical training will include a full symphony orchestra, a band of symphonic proportions, an a cappella choral group, individual voice and instrumental training, and ensemble instrumental groups. Instruction will be by members of the Boston and New York Philharmonic Orchestras and other outstanding teachers in the instrumental and vocal field. Special tutoring will be available.

There will be courses in musical aesthetics with lectures and demonstrations, required and optional. Such subjects as harmony, composition, conducting, orchestration, etc., are optional under the approval of the faculty. There will be ample daily recreation, exercise and relaxation (compulsory), and supervised social activities.

The announcement includes a list of officers and faculty members as follows:

President, Victor L. F. Rebmann; vice-president, Will Earhart; honorary vice-president, George H. Gartlan; vice-president, Peter W. Dykema; vice-president and musical director, Francis Findlay; treasurer, George S. Williams; directors, M. Claude Rosenberry, William C. Crawford, Harry E. Whittemore. Staff appointments include: Camp chorus director, Walter Butterfield; band director, Lee M. Lockhart; executive secretary and registrar, Mrs. Dorothy H. Marden. Advisory board: Edward Albertin, Ralph L. Baldwin, Edwin N. C. Barnes, Charles R. Cronham, Walter Damrosch, Arthur J. Dann, Howard Clark Davis, Russell V. Morgan, Dr. James Francis Cook, Dr. Frances E. Clark, Russell Carter, Dr. Karl Engel, Charles H. Miller. Business manager, David C. King.

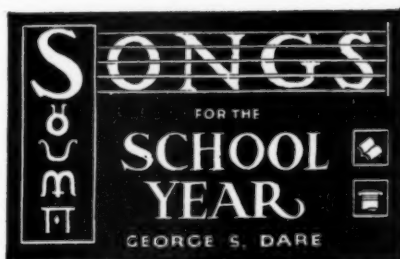
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Grace V. Wilson, President

Tuesday Evening, March 24

Registration afternoon and evening. Mezzanine Floor, Hotel Antlers

- 8:15 Organ Recital by Mr. Frederick Boothroyd at Grace Episcopal Cathedral.
10:00 Lobby singing: Chauncey King, State Teachers College, Flagstaff, Arizona, directing.

Wednesday, March 25

Morning

- 8:00 Registration.
9:00 Formal opening of the Conference, Ball Room, Antlers Hotel. Frank A. Beach, Kansas State Teachers College, Emporia, Kansas, presiding.
Program: Boys' Glee Club, "At the End of the Day" (Flagler); Girls' Glee Club, "Fields of Ballyclare" (Turner-Maley); Mixed Chorus, "The Sleigh" (Kountz). By High School, Colorado Springs, Colorado; Stanley S. Effinger, Director.
Address: "Welcome to Colorado Springs," by Hobart M. Corning, Superintendent of Schools, Colorado Springs, Colorado.

Response: Mrs. Frances Smith Catron, First Vice-President, Director of Music, Ponca City, Oklahoma. Greetings from the President: Grace V. Wilson, Director of Music, Wichita, Kansas.

Program: "Fairest Lord Jesus" (German Air Arr. by Noble Cain); "Cloud Messenger" (Cesar Cui); "The Sea Has Its Pearls" (Ciro Pinsuti). By A Cappella Octette, High School, Ponca City, Oklahoma; Mrs. Frances Smith Catron, Director.

A Voice Clinic, conducted by Frantz Proschowsky, Chicago, Illinois.

Address: "What Are the Functions of the Present Day School Music Administrator," by George Oscar Bowen, Director of Music, Tulsa, Oklahoma.

Program: "Shadow March" (Noble Cain); "Dreams" (Wagner). By Mixed Chorus, School for the Blind, Colorado Springs; Stanley S. Effinger, Director.

Wednesday Afternoon

City Auditorium

Grace V. Wilson, Presiding

- 1:00 Program: Wedding March, "Ratcharmer of Hamlin" (V. E. Nessler); Russian Fantasia (arr. by Theo. Moser Tobani). By High School Orchestra, Colorado Springs, Colorado; Fred G. Fink, Conductor.
Address and Demonstration: "Correlation of Physical Education and Music Through the Medium of the Folk Dance," by Lloyd Shaw, Principal, Cheyenne Mountain High School.
Dances: Mie Katoen, Jibi-di Jibi-da, Soldiers' Joy, Seven Jumps, Gathering Peasoda, Uncle Steve's Quadrille, Waves of Torry, Four Dance, Handkerchief Dance, Sweet Kate, Dal Dans, La Pandango, Little Man in a Fix. By Students, Cheyenne Mountain High School.

- 2:00 Address: "Science, Enemy or Friend to Music?" by Franklin Dunham, New York City.

Address: "The Growth of Class Piano Instruction," by Otto W. Miessner, Chicago, Illinois.

Program: Cantata, "Spring Cometh" (Kountz), by Elementary Schools, Colorado Springs, Colorado; Stanley S. Effinger, Director.

Address: "The Possibilities of Class Voice Lessons," by Frantz Proschowsky, Chicago, Illinois.

- 4:30 Visiting Exhibits.

- 6:15 Informal Dinner. Greetings from the state chairmen.

Program: (a) "Morning Hymn" (Henschel); (b) "Song of the Gondolier" (Grant-Schaefer); (c) "The Singers" (Bornschein). By Denver Teachers Chorus; John C. Kendel, Director.

- 8:30 Complimentary Concert, City Auditorium: 1—Overture, "In Bohemia" (Henry Hadley), by Greeley Philharmonic Orchestra. 2—"Soliloquy," for Flute and Strings (Bernard Rodgers), Ronald Faulkner, Flutist. 3—"Bolero" (Ravel), Greeley Philharmonic Orchestra.

- 10:30 Lobby singing: Eugene Hahnell, Director of Music, St. Louis, Missouri, directing.

Thursday, March 26

Ball Room, Antlers Hotel

Frances Smith Catron, Supervisor of Music, Ponca City, Okla., Presiding.

- 9:00 Program: "All Through the Night" (Welch Folk Song, arr. by Ella M. Probst); "Moorish Serenade" (Ricordi). By Combined Junior High Boys' Chorus, Colorado Springs, Colorado; Stanley S. Effinger, Conductor. Address: "The Challenge of the Rural Schools" by Samuel T. Burns, Dir. of Music, Medina County, O.

Address: "Joyous Singing Through Happy Approaches and Vitalized Study," by Ada Bicking, State Director of Music Education, Lansing, Michigan.

Program: "Spring Breezes"—Swedish Folk Song (arr. by Louis Victor Saar); "Galaway Piper"—Irish Tune (Fletcher); "Play O Gypsy"—Hungarian Folk Song (arr. by Deems Taylor); "Chit Chat"—English Folk Song (arr. by Moffatt); "The Pedlar"—Russian Folk Song (arr. by Virginia French). By International Girls' Sextette, East High School, Wichita, Kansas; Gratia Boyle, Director.

Address: "The Re-evaluation of the Elementary Program," by John W. Beattie, Northwestern University. Program: "Flowers Awake" (Warner); "Like Trees" (Boyd); "On Wings of Song" (Mendelssohn). By Junior High School Boys' and Girls' Glee Clubs, District No. 20, Pueblo, Colorado; J. Luella Burkhard, Director.

Address: "Evaluating Musical Performance," by Frank A. Beach, Dean of Music, State Teachers College, Emporia, Kansas.

Address: "What We Expect from Radio," H. Hawlett, Cleveland, Ohio.

Thursday Afternoon

City Auditorium

Catharine Strouse, State Teachers College
Emporia, Kansas, Presiding

- 1:00 Program: Girls' Glee Club, East High School, Denver, Colorado; Fareeda Moorhead, Director.
Address: "Instrumental Music—Training or Education," by Russell V. Morgan, Director of Music, Cleveland, Ohio; President, Music Supervisors National Conference.
Address: "Shooting at Stars," by Stephen Deak, Curtis Institute, Philadelphia, Pa.
Program: March, "Charlie Tarr" (Liscombe); Russian Overture, "On the Volga" (Ivan Akimenko); March, "Spirit of America" (Zamecnik). By Junior High School Band, Colorado Springs, Colorado; Burt E. Kibler, Director.
Program: Cantata, "Hiawatha's Childhood" (Ira B. Wilson), by Fifth and Sixth Grade Chorus, District No. 20, Pueblo, Colorado; J. Luella Burkhard, Director.
Program: Instrumental Music, Denver, Colorado; Raymon H. Hunt, Conductor.
- 4:30 Visiting Exhibits.
- 6:30 Formal Banquet—Antlers Hotel. Lloyd Shaw, Toastmaster.
Address: "Greetings from the Anglo-American Committee." (Speaker to be announced.)
Program: Concerto—"B Flat Major" (Boccherini); "Intermezzo" (Lalo); "Sicilienne" (Faure); "Habanera" (Ravel); "Mazurka" (Deak); "Variations and Phantasy" on Russian Themes (Popper); "Polonaise de Concert" (Popper). By Stephen Deak, Cellist, Curtis Institute, Philadelphia.
Address: "The Place of Music at the International World's Fair," by Mrs. Anna Shaw Oberndorfer, Chicago, Illinois.
- 10:30 Lobby Singing: John W. Beattie, Northwestern University, Directing.

Friday, March 27

Ball Room, Antlers Hotel

Grace V. Wilson, President, Presiding

- 8:30 Business Meeting and Election of Officers.
- 9:00 Report on Radio Survey and "Radio Lessons", by Jessie Mae Agnew, Director of Music, Casper, Wyoming.
Rhythmic Demonstration in Upper Grades by Pupils from District No. 1, Pueblo, Colorado; Roy N. Collins, Supervisor of Vocal Music.
Address: "Whence Tonally," by Victor Berquist, McPhail University, Minneapolis, Minnesota.
Exhibitor's Session: Chairman, Eugene Gamble, Chicago.

- 10:30 Address: "Modern Trend in Music Appreciation," by Margaret Streeter, Camden, New Jersey.
(Other speakers to be announced.)

Friday Afternoon

City Auditorium

Presiding Chairman to be announced later.

- 1:00 Program: "Marche Royal" (J. de Smetsky); Overture, "Peter Schmoll" (C. M. V. Weber); Characteristic Intermezzo, "In a Monastery Garden" (Ketelbey); Suite, "Atlantis" (V. F. Safranek). By Pupils from District No. 20 and District No. 1, Pueblo, Colorado; H. C. Stillman and Rei Christopher, Conductors.
Program: Mixed Chorus, Central High School, Omaha, Nebraska; Mrs. Carol A. Pitts, Director.
Address: "Eurhythmics," by Mabelle Glenn, Director of Music, Kansas City, Missouri.
Program: March, "Nibelungen" (Wagner); Gems of Tchaikowsky (arr. by Tom Clark); Ballet Music and Soldiers' March from "William Tell" (Rossini). By High School Band, Colorado Springs, Colorado; Fred G. Fink, Conductor.
Address: "What is Happening to Music and What Are We Going to Do About It," by Edgar B. Gordon, University of Wisconsin.
Program: High School, College and Community Orchestra, State Teachers College, Greeley, Colorado; J. de Forest Cline, Conductor.
Introduction of New Officers.
- 4:30 Visiting Exhibits.
- 6:15 Dinner for Retiring and New Officers, Directors, State Chairmen, and Committee, at City Auditorium.
- 8:30 Gala Concert: Southwestern Conference Orchestra, Russell V. Morgan, Conductor; Southwestern Conference Chorus, John C. Kendel, Director.

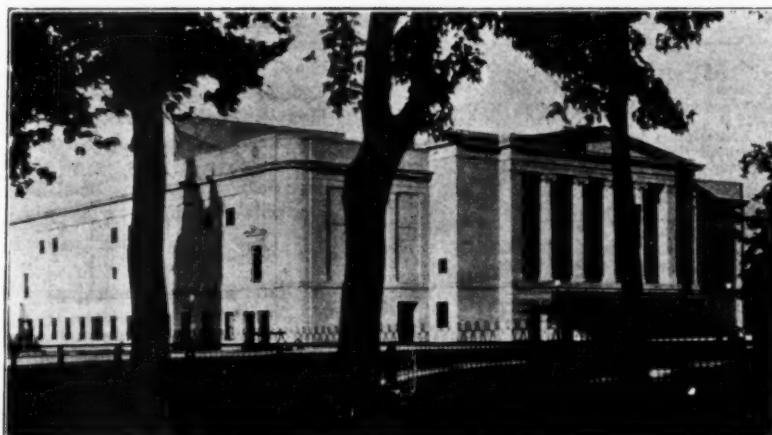
PROGRAM

- Symphony in D Minor (First Movement).....Franch
Orchestra
- a. Sunset TrailCadman
b. Ave MariaAredett
Chorus
- a. Gavotte in G.....Gluck
b. Bourree in G Minor.....Bach
Orchestra
- a. "Chillun Come On Home," Negro Spiritual...arr. Noble Cain
b. "The Beetle's Wedding"
Chorus
- Lohengrin, Prelude to Act III.....Wagner
Orchestra
- a. "Song of the African Exile".....Strickland
b. "The Flower of Dreams".....Clokey
Chorus
- "Procession of the Sardar" from "Caucasian Sketches".....
.....Ippolitoff-Ivanoff
Orchestra
- "The Song of Man".....Kountz
Chorus
- 10:30 Farewell Lobby Singing: George Oscar Bowen, Director of Music, Tulsa, Oklahoma, Directing.

COLORADO SPRINGS is one of the premier convention cities of the United States, a distinction that has been achieved through careful planning on the part of city officials and the Chamber of Commerce and by full utilization of such natural advantages as the city possesses. These natural advantages alone are sufficiently great to place Colorado Springs well in the front line of convention sites, but meticulous planning was essential if the city was to be conspicuous among its competitors.

One of the major elements in this connection is the municipal auditorium, which is used for many large conventions. When the present building was being designed every attention was

March, Nineteen Thirty-one



The Municipal Auditorium, Colorado Springs

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given to acoustic properties, advantageous seating facilities and convenience of location. That no error of judgment was made in regard to any of these points is amply attested by the many compliments the city officials have received from those who have used the municipal auditorium for conventions.

The building, which seats 3,200 persons, is centrally located. There are 13 hotels within a radius of four blocks. These hotels have 1,043 rooms and can accommodate 2,150 persons. There are many other hotels within a slightly greater radius. The auditorium is only two blocks from the postoffice and the same distance from the two principal business streets. Across the street from it is the city hall, and Acacia park, one of the most popular in Colorado Springs because of its central location, is only two blocks distant. The auditorium is one block from a street car line and a bus line passes it.

The stage of the auditorium is one of the largest in the country and can accommodate several hundred persons. The building also contains a number of small rooms and a theater for public use.

From the auditorium to the city high school is a distance of but two blocks, and there are two large churches within a block. The largest churches of the city are within a radius of five blocks.

Accessibility is the keynote of Colorado Springs and its convention facilities. Just as the auditorium is so located as to give quick access to all principal points and places in the city, so the city itself is easily accessible from all points of the country; it is but 42 hours from San Francisco and only 52 hours from New York. Owing to the network of the Santa Fe railroad throughout the Southwest, any point in that section of the country affords excellent transportation to Colorado Springs. The Denver & Rio Grande Western railroad also provides transportation by short routes from western and southwestern points. The city is situated on the Colorado-to-Gulf highway and the Pikes Peak Ocean-to-Ocean highway. Besides these main highways there is an excellent network of roads making the city accessible by motor from any point.

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At the Antlers (Conference headquarters): Double room with bath: 2 persons \$6.00; 3 persons \$8.00. Single room with bath for 1 person \$4.00. Double room with extra cot with accommodations for 3 persons \$7.00.

Other hotels, all centrally located, have accommodations for \$1.25 to \$2.50 per person without bath, and with bath from \$1.75 to \$3.00 per person.

Our Distance Table

THE following table shows the traveling distance to Colorado Springs from various points in the Southwestern Conference.

Kansas City	18 hours
St. Louis	23 hours
Wichita	14 hours
Oklahoma City	21 hours
Little Rock	36 hours
Dallas	24 hours
Fort Worth	23 hours
Houston	34 hours
San Antonio	34 hours
Phoenix	36 hours
Salt Lake City.....	22 hours
Albuquerque	14 hours
Amarillo	12 hours
St. Joseph, Mo.....	18 hours
Carson City	44 hours
Cheyenne	6 hours
Denver	24 hours
New Orleans	40 hours
Shreveport	30 hours

THE LAST WORDS

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The 500 students chosen for the grand concert on Friday night are now doubtless very familiar with their music. Supervisors should urge them to study carefully all markings in the orchestra score and all directions for the chorus. A party in honor of the orchestra and chorus is being arranged at the Antlers Hotel, to follow the concert. This is in charge of the Student Organization of the Colorado Springs High School under the supervision of Miss Ruth Bateman and Mr. Olin P. Lee. This organization promises the visiting young people a real party.

Large assemblies will be held in the City Auditorium which is but three blocks from the Antlers. The headquarters hotel will house all sectional meetings and display booths.

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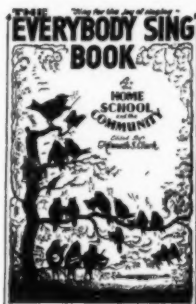
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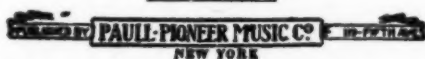
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14,407	—	Farewell
14,414	Byrd, William	Hail, O hail, true
14,427	Danby, John	Fair Flora decks th
13,930	Ford, Thomas	Since first I saw y
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12,411	Grieg, Edvard (Harris)	Ave, maris stella
14,167	— (Matthews)	Ave, maris stella
14,435	Lassus, Orlando	Matona, lovely ma
14,410	Morley, Thomas	My bonny lass
14,426	—	Now is the month
13,647	— (Harris)	Now is the month
13,953	— (Page)	Now is the month
14,436	— (Payson)	Now is the month
13,813	Old English (Harris)	So sweete is shee
13,238	— (Koemmenich)	Summer is a-comin
13,929	— (Matthews)	Once I loved a ma
13,931	— (Matthews)	From Oberon to F
13,235	Old French (Harris)	Griselidis
3,069	Palestrina, Giovanni da	Adoramus te Chris
14,411	—	Ah! you would see
3,070	—	O bone Jesu
14,437	Pearsall, Robert L. de	When Allen-a-Dal
12,096	Praetorius, Michael	Lo, how a rose
12,557	— (Manney)	Lo, how a rose
13,883	Reger, Max	The Virgin's slumb
14,321	—	The Virgin's slumb
14,130	Schumann, Robert	The rose stood bat
14,438	Stewart, Sir Robert P.	The bells of St. M
14,412	Vecchi, Orazio	Let every heart be

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ou but suffer God to guide thee	SATB	.10
e sweet delightful lilies	SSATB	.15
er hymn	SATB	.10
er hymn	SSAA	.10
reatures now are merry minded	SSATB	.15
Bridegroom	SSAA	.15
heart so mild	SATB	.10
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first I saw your face	TTBB	.10
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maris stella (Hail, thou Star)	TTBB	.10
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sonny lass	SSATB	.15
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is the month of Maying	SSAA	.15
is the month of Maying	TTBB	.10
is the month of Maying	SSAA	.08
recte is shee	SSAA	.15
er is a-coming in	TTBB	.10
I loved a maiden fair	TTBB	.15
Oberon to Fairyland	TTBB	.10
lids	SSAA	.15
amus te Christe	SATB	.10
you would see	SATB	.15
ne Jesu	SATB	.08
n Allen-a-Dale went a-hunting	SATB	.15
ow a rose	SATB	.15
ow a rose	SSA	.08
Virgin's slumber song	SATB	.15
Virgin's slumber song	TTBB	.15
rose stood bathed in dew	TTBBB	.08
bells of St. Michaels	SATBB	.15
very heart be merry	SATB	.15

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MEYERBEER, Giacomo—Torchlight Dance No. 4. (Fackeltanz No. 4.) (Arranged by Gustav Hinrichs.) Symphonic Band Series, No. 12. On Selective List for National Band Contests, 1931, Class A and B Bands.

Small Band (including four and six-staff Conductor's part) 4.00

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NICOLAI, Otto—Overture from The Merry Wives of Windsor—Symphonic Band Series No. 9. (Arr. by Richard L. Halle.) On Selective List for National Band Contests for 1931, Class A and B Bands.

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TABLE OF CONTENTS

Dictionary of Musical Terms.

Different parts of the instrument.

Rudiments of Music. Explanations easy to understand, with illustrations so simple a child learns quickly just what music is.

Instrumentation

Violin
Violin Obl.
Viola
Cello
Bass
Flute
Clarinet
Oboe
Bassoon
Eb Saxophone
Bb Saxophone
C Melody
Saxophone
Cornet
Bb Alto
Piano
Piano Accompaniment
Eb Bass
Trombone T. C.
Trombone B. C.
Horns in F
Tenor Banjo
Drums, Tympani and Bells

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CALIFORNIA CONFERENCE

Tenth Meeting (First Biennial), Los Angeles

March 30-31—April 1-2, 1931

HEADQUARTERS: HOTEL BILTMORE

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F. F. JEFFERS, San Jose, Cal., Auditor

LOUIS WOODSON CURTIS, Los Angeles, 2nd Vice-Pres. and Editor



Herman Trutner, Jr., President

IMPORTANT additions have been made to the program for the 1931 meeting of the California Conference since the publication of the Mid-Winter issue of the JOURNAL. Below we give an outline which is practically complete, although it is likely that other additions will be made which will further enhance the interest and value of the three-day session.

According to reports from the treasurer, memberships are coming in satisfactorily and all evidence indicates a large attendance of supervisors. All available display space has been engaged by exhibitors who will afford one of the finest displays of school music materials that has ever been seen in this section.

Come to Los Angeles March 30!

THE PROGRAM

Sunday, March 29

AFTERNOON: 2:00—Preliminary Meeting: Educational Council.

Monday, March 30

MORNING: 9:00—Registration. 10:00—General Session: Miss Helen Heffernan, Chief Division of Rural Education, California State Department of Education, presiding officer. Address of Welcome: Representative of City Government of Los Angeles. Greetings: Louis Woodson Curtis, Director, Division of Music, Los Angeles City Schools. Response: Herman Trutner, Jr., President California Conference. Music: String and Woodwind Ensemble, Santa Monica High School, Ethel Brooks Giampaolo, director; Address: Vierling Kersey, State Superintendent of Schools. Address by Russell V. Morgan, Director of Music, Cleveland, Ohio; President of National Conference.

AFTERNOON: 1:30—General Session: Herman Trutner, Jr., presiding officer. Music: Los Angeles Le Conte Junior High School Troubadours, Mae

Wheeler Nightingale, director. Address: Miss Helen Heffernan. 2:00—Section Meetings: Junior High School, Instrumental, Rural Schools.

EVENING: 7:00—Banquet and Reception: Bruce A. Findlay, Los Angeles Chamber of Commerce, toastmaster.

Tuesday, March 31

MORNING: 9:30—General Session: Mrs. George Herbert Clark, member of the Los Angeles City Board of Education. Discourse and Demonstration: "The Junior High School Boys Glee Club," by Genevieve Rorke. Address: Dr. Edwin A. Lee, Vocational Education Division, University of California at Berkeley. Discourse and Demonstration: "Instrumental Class Teaching," Lewis D'Ippolito. Pomona College Men's Glee Club, Mr. Ralph Lyman, director.

AFTERNOON: 1:30—Junior Orchestra of the Los Angeles Elementary Schools, Jennie L. Jones, supervisor. Elementary School Chorus.

EVENING: 7:00—Informal Dinner: Instrumental teachers.

Wednesday, April 1

MORNING: 9:30—Section Meetings: ELEMENTARY, Mrs. Mae Knight Siddell, Santa Monica, presiding. (A) Address: "Music in the Activity Curriculum," by Laverna L. Lossing, Supervisor of Music Training, U. C. L. A. (B) Demonstration: Elementary School Instrument Making, 36th Street School, Los Angeles, Jessie E. Marker, director. (C) Address: "Creative Work in Elementary Schools," by Lillian Mohr, Instructor of Music, Pasadena Schools.

SENIOR HIGH, (A) Piano Discourse and Demonstration. Irene Cronkite, Piano Department, Santa Monica High School. (B) Harmony Discourse and Demonstration, Julia Howell, Department of Harmony,

U. S. C. (C) Voice and Song Demonstration, Glee Clubs, Long Beach Polytechnic High School, Raymond Moremen, Director.

COLLEGE, Addresses by: Charles Dennis, Director of Music, College of Pacific, Stockton, Calif.; Arthur W. Poister, Organist, Redlands University.

AFTERNOON: 1:30—General Session: Herman Trutner, Jr., presiding officer. Address: "Radio and Music Education," by Arthur S. Garbett, Chairman Advisory Board, Standard Broadcast; "International Music at World's Fair," Mrs. Anna Shaw Oberndorfer; Address on the Anglo-American Conference. Business Meeting.

EVENING: 8:00—Southern California Conference Chorus, Earle S. Blakeslee, conductor. Los Angeles All-City High School Orchestra, Dr. Edmund A. Cykler, conductor. Fremont High School A Cappella Choir, Ida E. Bach, conductor.

Program

First Movement from the D Minor Symphony, Cesar Franck. Orchestra. May Day, Frederick Stevenson. Chorus and Orchestra.

Adagio for String and Woodwinds, Mozart. Orchestra.

Indian Suite, MacDowell. Orchestra.

(a) Legend.

(b) Love Song.

Listen to the Lambs, Nathaniel Dett. Chorus.

Two Roses, César Cui. A Cappella Choir.

Autumn, Gretchaninov. A Cappella Choir.

Echo Song, Orlando di Lasso. A Cappella Choir.

Seguidilla, Charles Vincent. Chorus.

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ADDRESS

NORTHWEST CONFERENCE

Second Biennial Meeting, Spokane, Wash.

April 6-7-8, 1931

HEADQUARTERS: HOTEL DAVENPORT

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 ROY E. FREEBURG, Missoula, Mont., Director



Frances Dickey Newenham, President

Sunday, April 5

Morning

10:00 Registration—Davenport Hotel.

Evening

7:30 Vesper Service.

Instrumental Ensemble: State College, Pullman, Washington; Karel Havlicek, Director.

Choral Organization: Spokane, Washington; Arthur Biggs, Director.

10:00 Hymn Singing in Lobby.

Monday Morning

8:00 Registration—Davenport Hotel.

9:30 Opening of Conference—Marie Antoinette Room, Davenport Hotel; Maude Garnett, University of Idaho, Moscow, presiding.

Music: All City Grade School Orchestra, John Dickinson, Director.

Address of Welcome: "What Contribution Can Music Make to the Curriculum of the Modern School," Orville C. Pratt, Superintendent of Schools, Spokane, Washington.

Response: Frances Dickey Newenham, University of Washington, Seattle, Wash.

Demonstration: Song Interpretation (Conference members participating), Ethel Henson, Supervisor of Music, Seattle, Washington.

Demonstration: Two-part Singing—class of pupils from Whitman School, Spokane; Francis Featherstone.

12:30 Luncheon—Officers and Board of Directors.

Monday Afternoon

1:30 Mrs. Anne Landsbury Beck, University of Oregon, Eugene, Oregon, presiding.

"A Cappella Choir in High School" (Demonstration Choir and Conference members participating), Einar Lindbloom, Broadway High School, Seattle, Washington.

"A Feasible Credit Course in the Small High School." Demonstration: Conducting (Conference members participating).

4:00 Visit Exhibits.

10:30 Singing in the Lobby.

Tuesday Morning

9:00 Letha L. McClure, Director of Music, Seattle, Washington, presiding.

Music: Spokane Public Schools.

Round Table Discussion of following Junior High School subjects. (Speakers to be announced later.) Subjects—"Plan of Organization," "Materials," "Voice Classification," "School Activities, Assemblies, Clubs, Operettas, Programs, etc."

"Shall we develop Music Appreciation through Facts or Experiences?" Kathleen Munro, University of Washington, Seattle.

Tuesday Afternoon

1:30 Joseph A. Finley, Supervisor of Music, Oregon City, Oregon, presiding.

Music: Girls Double Sextette—University of Idaho, Moscow.

"Gaining the Community Support for School Music Activities." Charles R. Cutts, Supervisor of Music, Anaconda, Montana.

"Class Instrumental Instruction." Otto Miessner, Chicago, Illinois.

Demonstration: Instrumental Class Instruction.

3:00 Visit Exhibits.

4:00 Rehearsal of Northwest High School Orchestra (open to Conference members).

6:30 Informal Dinner (for all Conference members).

"Proposed Plans for International Demonstration of Public School Music in Connection with the Century of Progress Exposition, Chicago, 1933," Anne Faulkner Oberndorfer, Chicago, Illinois.

Report from Anglo-American Conference.

10:30 Singing in the Lobby.

Wednesday Morning

9:00 Roy Freeburg, University of Montana, Missoula, presiding.

Music. "Preparation, Intent, and Content of Degrees for Musical Folk." Dr. J. J. Landsbury, Dean of the School of Music, University of Oregon.

"What Music Training does the Supervisor Consider Essential for the Normal School to give the Grade Teacher."

"What Musical Training can the Normal School give the Prospective Teacher." Esther Church, Southern Oregon State Normal School, Ashland.

11:00 Business Meeting: election of officers.

Wednesday Afternoon

2:00 Marguerite Hood, State Director of Music, Helena, Montana, presiding.

"Rural School Music—Its Problems and Responsibilities."

"Recent Progress in Rural School Music—Montana, Idaho, Washington, Oregon."

"Musical Training of Rural Teacher."

"County Music Supervision."

Demonstration: "Music Appreciation in the One-Room Rural School." Ethel Hiscox.

Wednesday Evening

8:00 Northwest High School Orchestra, Glenn Woods, Oakland, California, Director.

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Come to Spokane—April 6, 7, 8

JUST a final word of greeting! This is our last message to you through the JOURNAL before the Conference convenes. Your presence at Spokane April 6-8 is vital to you, and to the full success of the splendid pro-

gram and as in 1928 are creating interest by publishing advance news notices.

We know the members of the 200-piece Northwest High School Orchestra will be thrilled to learn through the JOURNAL that Monday morning upon their arrival in Spokane they will breakfast at the official hotel as the guests of Mr. Davenport. Immediately following breakfast they will register at the Masonic Temple (five minutes walk), where rehearsals for the next two days will be conducted. Visiting members will be guests in private homes, where they will have dinners and breakfasts. Luncheon will be served down town through courtesy of the Chamber of Commerce, music clubs and various hotels.

For further details, see us at Spokane, April 6-7-8!

GRACE E. P. HOLMAN.



GRACE E. P. HOLMAN
Supervisor of Music
Spokane, Wash.

gram announced in this issue by our President. The Conference needs you and your ideas; you in return will derive inspirational and practical values, and a sense of satisfaction through having assumed your share of responsibility for the organization that represents you.

Plans are well in hand and a great meeting is promised. Local newspapers are actively supporting the Conference,

REPORTS from the membership campaign show marked interest in the coming Spokane meeting. The rate at which memberships are coming in would indicate a large attendance with perhaps twice the number of members we had two years ago.

Railroad rates—one and one-half fare for the round-trip—will be offered to all Conference members. Railroad certificates will be mailed by the treasurer upon receipt of dues.

The program as printed on the preceding page is subject to change, and several additions are to be made.

FRANCES DICKEY NEWENHAM,
President.



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NORTH CENTRAL CONFERENCE

Third Biennial Meeting, Des Moines, Iowa

April 13-14-15-16-17, 1931

HEADQUARTERS: HOTEL FORT DES MOINES

HERMAN F. SMITH, Milwaukee, Wis., President
 MARIAN COTTON, Winnetka, 1st Vice-President
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 FRANK E. PERCIVAL, Stevens Point, Wis., Treasurer
 GAYLORD R. HUMBERGER, Springfield, Ohio, 2nd Vice-Pres. and Editor



Herman F. Smith, President

TENTATIVE PROGRAM

THE following outline of the program is submitted to give the delegates a general idea of the events that are being planned for the Convention. A great amount of detail is being worked out but is not ready to print at this time.

Monday, April 13th

Registration—Hotel Fort Des Moines.
 Visiting day in the Des Moines public schools, observing all types of public school music instruction.
 10:00 P. M.—Singing in lobby of headquarters hotel.

Tuesday, April 14th

MORNING—9:00 o'clock—Opening of Conference at General Session in the ball room of the Fort Des Moines Hotel with a half-hour music program. Speeches of welcome by various individuals and an address by President Walter A. Jessup, State University of Iowa.
 Visiting Exhibits.
 Luncheon.

AFTERNOON—General Session: Half-hour music program. Address, "Tone Color, The Language of Imagination," by John Seaman Barnes, McPhail School, Minneapolis.
 3:00 o'clock—Concert by the Des Moines public schools. Visiting exhibits.

EVENING—Concert, Carleton Symphony Band directed by James Robert Gillette, and chorus from the State Teachers College, Moorhead, Minnesota, Daniel Preston, conductor.
 10:00 o'clock—Singing in hotel lobby.

Wednesday, April 15th

MORNING—General Session: Half-hour music program.
 Address, "Names of Tones," by Otto Miessner.
 "Does Your Local Press Know Your Department?" by Helen Hollingsworth.
 Demonstration—Dalcroze Eurythmics.
 Address, Charl Williams, Field Secretary, Legislation Division, N.E.A., "The Century of Progress Exposition," by Anne Faulkner Oberndorfer.
 Visiting exhibits.
 Luncheon.

AFTERNOON—Half-hour music program. Sectional meetings.

2:00 o'clock—Three sections of demonstrations: (1) The School Orchestra, (2) Elementary Appreciation, (3) Junior High Vocal.

3:00 o'clock—The School Band, Junior High Appreciation and A Cappella Singing.

4:00 o'clock—Attend rehearsals of the North Central High School Chorus and the North Central High School Orchestra. Visit exhibits.

EVENING—Concert—Des Moines public schools.

10:00 o'clock—Singing in hotel lobby.



HENRI VERBRUGGHE

Conductor Minneapolis Symphony Orchestra
 Guest Conductor North Central Orchestra

THE North Central High School Orchestra, at the time this issue goes to press, needs the following players: 20 violins, 24 violas, 4 cellos, 8 basses, 6 oboes, 2 bassoons, 8 horns, 3 trombones, 1 tuba, 8 harps, 2 percussion. The flute, clarinet and trumpet sections are filled to overflowing.

State representation as of February 10th: Ohio 10, Michigan 8, Indiana 20, Illinois 27, Wisconsin 23, Minnesota 3, North Dakota 1, South Dakota 14, Iowa 49, Nebraska 14. Applications for unfilled sections will be considered until March 10.

Thursday, April 16th

MORNING—Half-hour music program.
 9:00 to 11:00—Contribution to the program by the Exhibitors' Association.

11:00 o'clock—Conference official business meeting.

Luncheon.

AFTERNOON—1:30 o'clock—General Session. Rural choir of 500 voices demonstrating the vocal work in the Iowa rural schools, C. H. Fullerton, director.

2:00 o'clock—Demonstration of the Rochester plan of Sight Reading of Music Without Syllables, C. H. Miller, Director of Music and Howard N. Hinga, Supervisor of Grade Music, Rochester, New York.

3:00 o'clock—Vocal demonstration, Franz Proschowski, Chicago, Illinois. Visiting Exhibits.

EVENING—6:30 o'clock—Informal banquet, Professor Edgar B. Gordon, University of Wisconsin, toastmaster. An interesting program is being worked out, the chief speaker being Carl Sandburg.

10:30 o'clock—Singing in the hotel lobby.

Friday, April 17th

MORNING—Half-hour music program.

9:00 to 11:00—Program dealing with the Community Music Potentialities, under the chairmanship of Augustus Zanzig, New York City.

11:00 o'clock—Business meeting.

Luncheon.

AFTERNOON—1:30 o'clock—Half-hour music program. Sectional meetings.

2:00 o'clock—Three sections of demonstrations—High School Harmony, Class Piano Instruction and Chamber Music.

3:00 o'clock—Rural Schools, Piano Class and High School Vocal.

4:00 o'clock—Rural Schools, Piano Class and High School Appreciation.

EVENING—8:00 o'clock—Concert. North Central High School Chorus, organized by Jacob Evanson; guest conductor, John Finley Williamson. North Central High School Orchestra, organized by Joseph Maddy; guest conductor, Henri Verbrugghe.

Welcome to Des Moines!

DES MOINES thoroughly appreciates the privilege of being host city to the hundreds of music supervisors, students and guests who will assemble in Iowa's capital city in April for what we confidently hope will be the most largely attended and most constructive conference in the experience of the association.

The central location of Des Moines will reduce time of travel and expense of transportation to a minimum. Nineteen radiating lines of steam railways to which is now added a network of paved roads will provide most excellent means of travel.

Hotel accommodations are ample; good service and reasonable rates prevail.

The magnificent million-dollar Shrine Temple will provide an auditorium for the occasion unsurpassed anywhere. The main auditorium has a seating capacity of 4,200 with an unobstructed view of the stage. The stage itself is 50x100 feet, of a size to accommodate the large choruses and orchestras. The Temple is fully equipped with ventilating system, lighting effects and all modern conveniences. All meeting places will be provided in the immediate downtown section within easy walking distance of hotels.

GEORGE HAMILTON,
*Secretary, Convention Bureau,
Des Moines Chamber of Commerce.*

Greetings from Des Moines Schools

DES MOINES and Iowa send greetings to the music supervisors, students and others who are included in the North Central Music Supervisors convention meeting in Des Moines in April and assure them of our most sincere welcome to the capital city of our state.

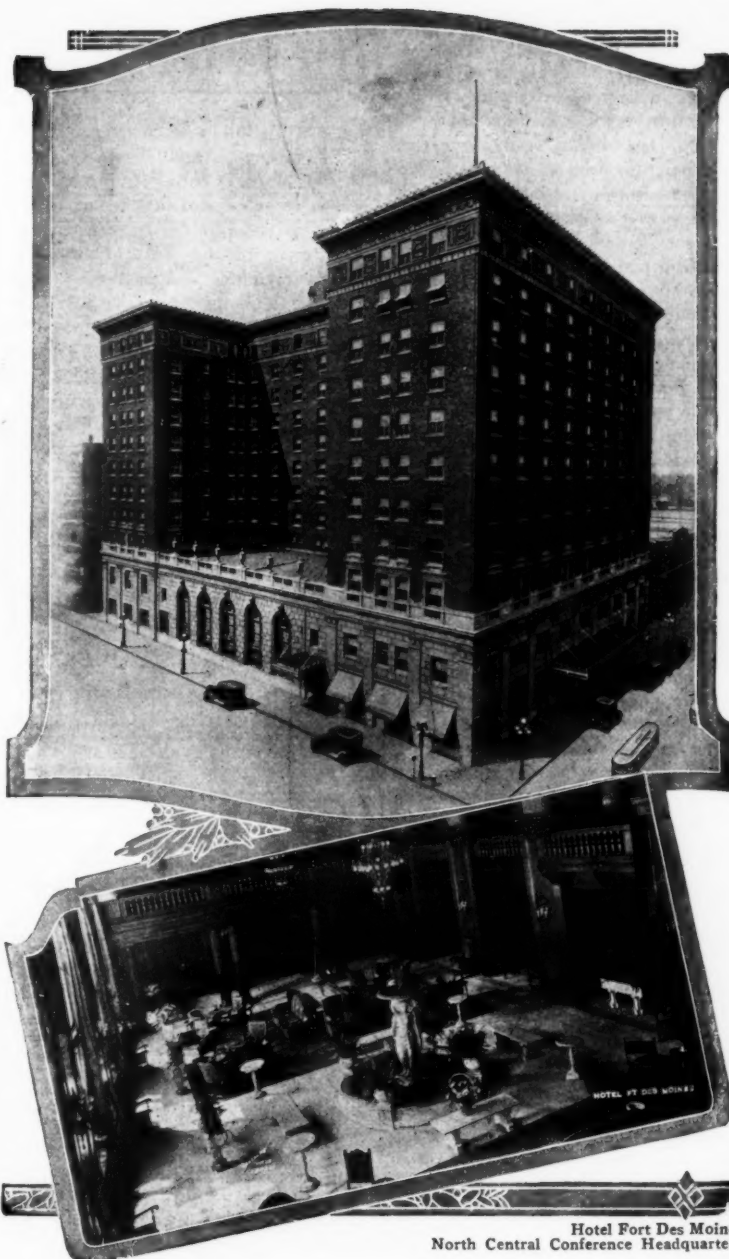
We are honored in this privilege of being hosts to those whose splendid work gives so much of aesthetic pleasure and cultural background not only to the young persons throughout the central district, but also to hundreds of communities which they represent in the mid-west.

We are happy to offer to our guests the facilities of the Des Moines public schools and to extend to the visiting supervisors the courtesies due this notable organization of musicians.

Mr. L. E. Watters, supervisor of music for the Des Moines public schools, adds his welcome and pledges the cooperation of his department in making the convention an event replete with pleasant and profitable experiences.

J. W. STUDEBAKER,
*Superintendent of Schools,
Des Moines, Iowa.*

March, Nineteen Thirty-one



Hotel Fort Des Moines
North Central Conference Headquarters

Why Go to Des Moines?

AN SOS (special delivery) from ye honorable editor of this department contains the startling request for a "good, peppy, snappy article for the JOURNAL, stating reasons why one should attend the Conference in Des Moines."

Now we, in our innocence, had never dreamed that supervisors had to be "snapped and pepped" into doing anything which helps them as directly and as definitely as attendance at the annual Conference of those in their own profession! In fact, we thought that supervisors leaped at the chance (every

member in the department we know best does; furthermore, they think they've driven a shrewd bargain in value received, too)!

So, if you have ever *once* gone to a Conference and haven't been on the front row (so to speak) every year since then, drinking in all the wisdom and newest thoughts and ideas of the finest minds of our profession, (we hate to say this) it would take higherpowered sales talk than we are capable of pecking off on our Remington to dislodge you from your comfortable rut!

BUT—if you've only been supervising a year or two; if you have never yet been to a Conference; if you aren't

quite sure just what this wonderful meeting is all about, nor what marvelous talks and demonstrations are scheduled for this week-extraordinary, determine this very day that you are going to be in Des Moines ready to garner all the practical help, all the stimulation, all the enthusiasm and inspiration which abound at every Conference meeting of supervisors.

You will find your own problems (the very questions which confront you daily in your own classroom) the subjects of talks and discussions by one or more outstanding authorities in their own particular fields. A detailed copy of the program appears elsewhere in this issue. Come and hear and see such pre-eminent leaders as John Finley Williamson, Henri Verbrugghen, Jacob Evan-son, Joseph E. Maddy, Karl Gehrken, Franz Proschowski, and others, achieve results which you dare but dream of. Attend rehearsals and see it done. Meet people with kindred interests from over the entire middle west; talk informally with them and see what their situations are in comparison with your own; know what's going on among your "neighbors" in this music profession.

One of the most successful supervisors we know today relates her first Conference experience most charmingly. During her first year of supervision she was located in a distant rural community scarcely known outside the county, but she knew even then that she wasn't going to remain in seclusion for the rest of time! Having heard vaguely of a Conference and being of a daring and investigative turn of mind, she borrowed the money and went forth to attend the Lincoln, Nebraska, meeting back in 1916, without knowing a soul at the meeting, having naught but a thirst for knowledge and the courage to seek it out. At this meeting she found such help and such inspiration, such comradeship of thought and spirit, that she has never since missed a Conference and she says that Des Moines will find her again, still seeking and (better than this) STILL FINDING help and inspiration.

Mail your application blank and check to the North Central Treasurer, Frank E. Percival, Stevens Point, Wisconsin, TODAY, and join us all in Des Moines for the finest Conference yet—April 14-17.

HELEN HOLLINGSWORTH.
Indianapolis, Indiana.

Don't Forget Your Membership Card

AT conventions in the past considerable extra work has been caused in the Treasurer's office through having to issue duplicate membership cards to delegates who have paid their fees but have failed to bring their cards with

(Continued on page 58)

Proposed Amendments

THE following changes in the Constitution and By-Laws of the North Central Conference have been recommended in a report to President Herman Smith by Fowler Smith, chairman of the North Central Business Committee and member of the National Committee on Legislative Coordination. The amendments which concern dues, and other matters pertaining to the relationship of individual members and the sectional conference to the National Conference, are subject to such alterations as may be required for conformity with the final recommendations of the latter committee, which represents all of the Sectional Conferences. It is believed, however, that the proposed changes will be presented for vote at the Des Moines business meeting substantially as given here:

CONSTITUTION

ARTICLE II

Change the phrase "The instrumentality of music in the schools" to read:

Ride on the "North Central Special"

MR. HERMAN SMITH, President of the North Central Music Supervisors Conference, has asked me to arrange for a special train to Des Moines. The Chicago & North Western Railway has been appointed the official route to Des Moines and I will operate a De Luxe Pullman train with observation Lounge Car as follows:

Leave Chicago 11:20 P.M., Sunday, Apr. 12.
Arrive Des Moines 7:55 A.M., Monday, Apr. 13.

THIS train departs from the Chicago Passenger Station at Madison & Canal Streets, Chicago, and is timed for connection with fast trains from the East, enabling you to leave your home Sunday, April 12th, and arrive in Chicago during the early evening. Consult your local ticket agent. Use your identification ticket for reduced rate fares which must be routed beyond Chicago via the Chicago & North Western Railway. Fill out the coupon on the opposite page, indicating Pullman space you desire, and same will be acknowledged immediately.

IMPORTANT: Be sure to get a certificate entitling you to fare and one-half round trip rate before you buy your ticket. This will be sent to you by Treasurer Frank Percival with your 1931 membership card when you pay your dues.

C. E. LUTTON

Clark-Brewer Teachers Agency Music Dept.
64 East Jackson Boulevard
CHICAGO, ILLINOIS

"The instrumentality of the schools and other educational institutions."

ARTICLE III

Include in Article III the following statement:

"Any change lawfully made in the Constitution and By-laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective, thus making invalid any provision of the Sectional Conference that conflicts with that of the National."

ARTICLE IV

A more desirable division between The Eastern and North Central territories in Canada may be recommended by the National Board of Directors. We therefore propose that the words "Lying west of a line running in a northerly direction with the Niagara River" be changed to read "designated by the National Board of Directors."

ARTICLE V

Section 1. It seems most unlikely that Honorary Membership in a Sectional Conference will be given except through the National body. It is therefore proposed that "honorary" be stricken from Section 1, which would then read "Memberships shall be active, associate, and contributing."

Section 2. To conform to the new policy determined by the National body in regard to the Supervisors Journal and the Book of Proceedings, it is proposed that the second sentence be changed to read:

"Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the Music Supervisors Journal; and shall have the privilege of purchasing a copy of the current Book of Proceedings at a special price to be determined by the Executive Committee of the National Conference."

Section 3. It is proposed to rewrite the second sentence of Section 3 to read:

"Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the Music Supervisors Journal nor have the privilege of purchasing at a special price a copy of the Book of Proceedings."

Section 4. It is proposed to rewrite sentence two to read:

"Contributing members who qualify as active members shall have all the privileges of that membership."

Section 5. In the event that it is voted to eliminate honorary membership in the Sectional Conference, except that honorary membership that shall have originated in the National body, it is proposed to strike out Section 5. If the members vote to retain honorary membership it is proposed that Section 5 be revised to read:

(Continued on page 56)

Music Supervisors Journal

Ride on the "North Central Special"

Fill Out and Mail the Coupon Today

in order to insure your reservation on the "North Central Special" which will leave the Chicago & North Western Passenger Station (Madison and Canal Streets, Chicago) at 11:20 P. M., Sunday, April 12, arriving at Des Moines Monday, April 13, at 7:55 A. M. (See notice on opposite page.)

IMPORTANT: Be sure to get a certificate entitling you to fare and one-half round trip rate which will be available on this special train. Certificate will be mailed by Treasurer Frank E. Percival with your 1931 membership card when you pay your dues.

All correspondence regarding the "North Central Special" should be addressed to Mr. C. E. Lutton, Manager, Clark-Brewer Teachers Agency, Music Department, 64 East Jackson Boulevard, Chicago, Illinois.

YES, I Want to Ride on the North Central Special

Mr. C. E. Lutton, Manager
Clark-Brewer Teachers Agency Music Dept.
64 E. Jackson Boulevard
Chicago, Illinois

Please arrange for a ☐ lower\$ 3.75
☐ upper\$ 3.00
☐ drawing room\$13.50 } on the special

train leaving the Chicago & North Western Railway station Sunday, 11:20 P. M., April 12th.

Check for \$.....is enclosed herewith. Please acknowledge.

Name

Address

PRESCOTT REEDS

NEW LOW PRICES

	Per doz.
Eb or Bb Clarinet.....	\$2.50
Soprano Saxophone	3.00
Alto Saxophone	3.50
Melody Saxophone.....	3.80
Tenor Saxophone.....	4.00
Baritone Saxophone	5.50
Bass Saxophone	6.00
Alto Clarinet.....	3.50
Bass Clarinet.....	4.00



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Oil Treated—Made by hand
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Style LL reeds are cut for long lay mouthpieces and Style SL for short lays. Soft, medium and stiff in each style.

Chicago Musical Instrument Co.
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BIG FREE CATALOG OF OPERETTAS, PLAYS, STUNTS, ACTION SONGS,
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ELDRIDGE ENTERTAINMENT HOUSE, INC.

FRANKLIN, OHIO

AND

DENVER, COLO., 829 15th St.

TO REPEAT:

Now that all restrictions are withdrawn for the performing rights of these Operettas they will be more widely available.

by Riley-Gaynor

**THE HOUSE THAT JACK
BUILT**

**THE LOST PRINCESS
BO-PEEP**

THE TOY SHOP

**SNOW WHITE AND THE
SEVEN DWARFS**

by Joseph Clokey

**IN GRANDMOTHER'S
GARDEN**

by L. W. Curtis

**PIERRETTE AMONG THE
SHEPHERDS**

Stage Director's Score containing full Libretto and detailed directions rented for nominal charge.

RECENT PUBLICATIONS for GRADES

The Slumber Boat.....06
The Regiment06
The Kite08
When the Regiment Goes
Marching By06

Dorothy Gaynor Blake has arranged these ever popular Riley-Gaynor songs for two-part work.

The Cuckoo Clock.....08
The Fiddler08

Mr. G. A. Grant-Schaefer, the composer, has arranged these songs for two-part work.

Interesting Operettas

The Little Garden
by Elsie Whitcomb.....50c
A delightfully musical Operetta which emphasizes the importance of caring for flowers. A colorful production—easily staged and costumed.

The White Totem
by Frances Harland.....75c
This "Operetta in Pantomime" portrays the story of the white man's driving the Indian from his native haunts. It is easy to stage—easy to costume—and musically ideal for children.

The Home in the Shoe
by Marie G. Merrill.....40c
A Health Play for children, with music, which will do much to encourage right habits of living and eating. It is easy to present and can be made most effective.

Clayton F. Summy Co.

Publishers

429 South Wabash Ave.
CHICAGO, ILLINOIS

"Honorary membership shall be by invitation and shall be accomplished in the following manner: Names of persons proposed for honorary membership shall be presented by an active member to the executive committee at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they receive the majority vote, they shall be enrolled as honorary members."

Section 6. In the event that Section 5 be stricken out, Section 6 becomes

Section 5. It is proposed to strike out in sentence one "active and contributing members" and substitute "All members." In sentence two to strike out "an active or contributing member" and substitute "a member."

ARTICLE VI

It is proposed to make two Articles of the provisions now set up in Article VI, and to designate Article VI as Amount of Dues.

Section 3. Change the dues of contributing members to \$10.00 and add "payable on January 1st."

Section 5. It is proposed to rewrite Section 5 and set it up as:

ARTICLE VII

Apportionment of Dues

Section 1. Dues of active members shall be paid annually to the treasurer of the North Central Conference, who shall provide for a subscription to the Music Supervisors Journal at \$1.00—retain seventy-five cents for current expenses of the North Central Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Section 2. Dues of associate members shall be paid annually to the treasurer of the North Central Conference and shall remain in the treasury of that conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Section 3. Dues of contributing members shall be paid to the treasurer of the North Central Conference. \$3.00 of the total amount shall be apportioned for active membership as provided in Article VII, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates that it be paid to the Sectional Conference.

ARTICLE VIII

Officers and Board of Directors

It is proposed to eliminate from the list of elective offices the office of auditor and provide in the By-laws for an audit of books by a professional auditor as a more business-like proceeding.

Section 1. It is proposed to re-word this Section to read:

"The officers of the North Central Conference shall consist of President, First Vice-President, Second Vice-President, Secretary and Treasurer. The Executive Committee shall consist of these officers and a Board of Directors consisting of four members elected to serve the North Central Conference.

In addition, the retiring President and two members elected to represent the North Central Conference as members of the Board of Directors of the National Conference, shall act as an Advisory Council, to assist the Executive Committee in the continuance and development of the policies of the Conference, and in effecting a close cooperation with the policies of the National body. The Advisory Council shall have no legislative or executive functions."

Section 2. It is not clear why the Second Vice-President should be excepted from the limitation of a two year term of office. It is therefore proposed to strike out, "With the exception of the Second Vice-President and Treasurer" and substitute "With the exception of the Treasurer," also to strike out "Auditor" and "for" in sentence one, and add the phrase "and have qualified" to the first sentence.

Section 3. It seems useless to retain Section 3 as it now reads in view of the fact that two of the members of the Board are now serving terms which overlap, by two years, the terms of office of the other two members of the Board. It is therefore proposed to rewrite Section 3 to read:

"The term of office for members of the Board of Directors shall be four years. Two members shall be elected in 1931 and two members at each Biennial Business Meeting thereafter."

Section 5. For the same reason as given under Section 3 it is proposed to rewrite Section 5 to read:

"The term of office for representatives elected by the North Central Conference as members of the Board of Directors of the National Conference as provided for in the Constitution of the National Conference shall be for four years. One member shall be elected in 1931 and one member at each Biennial Meeting thereafter, to take office at the close of the next meeting of the National Conference."

ARTICLE VIII will become

ARTICLE IX

ARTICLE IX will become

ARTICLE X

It is proposed to re-word the first sentence of Section 2 to read:

"The Executive Committee shall meet at the call of the President or at the joint request of not less than three members of the Executive Committee."

ARTICLE X becomes

ARTICLE XI

It is proposed to strike out the first sentence and the word thereafter and begin with "The Constitution may be, etc."

BY-LAWS

ARTICLE I

Section 6. It is proposed to change the wording beginning "and shall report, etc." to read:

"and shall submit an audited report of all receipts and disbursements at the

(Continued on page 58)

Music Supervisors Journal

Think About Commencement Music Now

A Suggested Group of Commencement Selections

(Unison)

Awake, Anse
Faith in the Future
Goodbye, Old High School
To Greet the Spring

(S-A)

Graduates' Farewell Song
Here in These Halls
Blow, Soft Winds
Spinning Song
Wanderer's Night Song
Merry June
On Wings of Song

(S-S-A)

At Eve I Heard a Flute
Boat Song
Celtic Lullaby
To a Wild Rose
Hark! Hark! the Lark
Green Cathedral

(S-S-A-A)

Cloud Ships
Serenade
Year's at the Spring
Night Has a Thousand Eyes

(T-T-B-B)

All in the April Evening
At the End of the Day
Blind Ploughman
The Old Road

Our School Division has expanded so rapidly that we have removed from the Third Floor to the Mezzanine. Avail yourself of the convenience of leisurely selection of music.

*A*LREADY you have given some thought to the music you wish to use at Commencement time. Why not plan to stop in at the Lyon & Healy School Division—*mezzanine floor*—and outline your schedule. Here amid these quiet surroundings, you have access to our large stock of music and music teaching materials.

For your convenience, we have recently added a special listing of Piano, Vocal and Piano-and-Violin selections including solos, duets, studies, theoretical works, and literature. We have retained a number of former music supervisors who will gladly help you make your selections. In this department, there are sound-proof rooms equipped with pianos where you may take music for trial selection. Others are furnished with phonographs for music appreciation on records.

At the Southern, Southwestern and North Central Conferences, we invite you to inspect the special Lyon & Healy displays of teaching materials for music supervisors. If in any way, Lyon & Healy can assist you in your school music or private teaching planning, please call or write to—

SCHOOL DIVISION—Mezzanine Floor

LYON & HEALY
Wabash Avenue at Jackson Boulevard
CHICAGO

Membership Dues

Clip the form below, fill in the blanks, and mail with check to your treasurer, whose name and address is in the list following:

Conference Treasurers

California: S. Grace Gantt, 2707 Prince Street, Berkeley, California.
 Eastern: Clarence Wells, High School, Orange, New Jersey.
 North Central: Frank E. Percival, Stevens Point, Wisconsin.
 Northwest: Esther Jones, Youngstown School, Seattle, Wash.
 Southern: Raymond F. Anderson, 8106 Ninth Avenue S., Birmingham, Alabama.
 Southwestern: Catharine E. Strouse, 67 E. Fifth Street, Winona, Minnesota. (Address for season of 1930-31)

Dues

The constitution adopted by the National Conference at Chicago last spring provides for classes of membership as listed below.

Active\$ 3.00 (Includes Journal Subscription)
 Contributing 10.00 (Includes Journal Subscription)
 Sustaining 50.00 (Includes Journal Subscription)
 Associate 2.00 (Does NOT inc. Journal subscription)

Besides the contributing and sustaining memberships, additional classes are provided for those who wish to make substantial contributions to the support and extension of Conference activities. These are:

Life Membership.....\$ 100.00
 Patron Membership..... 1,000.00

Fill out, clip and mail with remittance to your sectional conference Treasurer, whose address is given above.

1931 MEMBERSHIP APPLICATION AND RENEWAL FORM

Date.....

Treasurer.....Conference
☐ Active (\$3.00)
☐ Contributing (\$10.00)

I.....
☐ Sustaining (\$50.00)
 hereby remit \$.....for
 Membership Dues, of which \$1.00 is for one year's subscription to the Music Supervisors Journal, and is to be forwarded by the Treasurer named above to the National Conference headquarters at 64 E. Jackson Blvd., Chicago, Ill. I understand that this remittance covers my membership in the National Conference as well as in my Sectional Conference, named above.

M.....
☐ Renewal
 (Mr., Mrs., or Miss).....☐ New Member

Address.....
 (No. and Street)

(City).....State)

Position.....
 (Give Definite Information)

Biennial Business Meeting and in the years when the Conference does not meet he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference."

Section 7. It is proposed to strike out Section 7.

Section 8 becomes Section 7.

ARTICLE III

Amendments

It is proposed to strike it out and substitute, "The By-laws may be altered or amended in the same manner as provided in Article XI of the Constitution."

Don't Forget

(Continued from page 54)

them to the Conference. To issue a duplicate the clerks have to check back through the files and particularly during the rush of registration it has been necessary to hire extra help because of giving this service. The Board of Directors of the North Central Conference feel that this service must be continued, but that the Conference should not have to pay the expense for the same, so they have instructed the Treasurer's Department to charge twenty-five cents for each duplicate that must be issued at the Des Moines Conference. Bring your card and save a quarter!

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FRRIENDS of Frank Percival, the energetic and efficient treasurer of the North Central Conference (formerly also treasurer of the National Conference) will be glad to learn that he is recovering from a very serious illness, which has necessitated a complete respite from his duties at Central State Teachers College in Stevens Point, Wisconsin. During this enforced rest, Mrs. Percival and an assistant have taken care of the none too light work of the treasurer's office.

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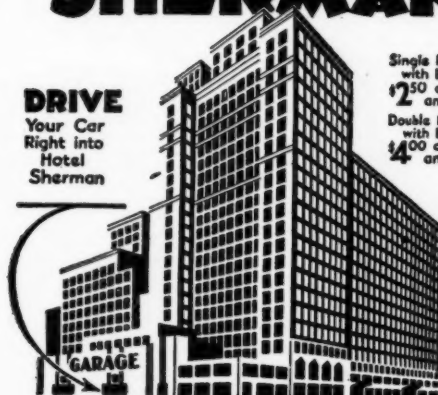
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CHICAGO

Radio Programs: Their Educational Value

By ALICE KEITH

Broadcasting Director, American School of the Air.

IT seems only a short time since there was a universal complaint raised by music lovers that nothing of an educational nature could be heard on the air, that advertising was pandering to the lowest tastes in music. Such a complaint is no longer justified.

In certain sections of the United States, it is now possible for students both in and out of school to hear the world's greatest music by the simple process of turning a radio dial. What the ultimate results of this widespread dissemination of good music will be, remains to be seen. We shall doubtless have fewer performers on instruments, but on the other hand, the public as a whole will have a much finer sense of discrimination, and true artists will receive the appreciation which they deserve.

Wide Dissemination

In order to get an idea of the vast amount of material that is on the air, let us consider what it would be possible for a school child in eastern Ohio to receive in the way of music. During school hours, he can hear the Cleveland or the Detroit Symphony Orchestra, an occasional musical broadcast from the State Department of Education in Columbus, a Damrosch concert and two musical broadcasts sent out by the Columbia Broadcasting System through the American School of the Air. In addition to these school broadcasts, he can attend the Children's Concert of the Philharmonic Symphony Orchestra on Saturday forenoon in his own home.

But the child in eastern Ohio is singularly favored since there are sections in the United States where only two or three weekly musical broadcasts are available. Certain symphonies have planned excellent series, especially for the city and suburban public schools. In Rochester, the Civic Orchestra broadcasts each week; in Chicago, for several years WMAQ has been presenting a series of morning recitals by Marx and Anne Oberndorfer, which are received not only in Chicago but in other cities and suburban towns in Illinois, Wisconsin and surrounding states.

Visual Aids

Although the general public is getting so that it listens to its radio just as it reads the paper, visualizing events and enjoying music and dramatic programs without assistance of graphic illustra-

tions, still educators are thoroughly conscious of the fact that visual aids assist materially in the class room. In Europe, particularly in connection with the programs of the British Broadcasting Corporation, informational booklets are published for the use of the public. It is possible to obtain librettos of operas which are to be presented. These are purchased by the listener and partially paid for by advertising printed on the cover. Sir Walford Davies, who lectures to the children in the public schools, has published a text for the use of "scholars." The late Dr. Richtera, Director of Broadcasting in Austria, not only published a copiously illustrated magazine, "Radio Wien", but he was responsible for Museum exhibits planned in advance of scientific broadcasts. Germany, Sweden and other countries which have educational broadcasts in various subjects, have found that visual aids assist the student materially in acquiring and retaining knowledge.

America Not Lagging Behind

In connection with various experiments in America, program notes have been published, not only in music but in other subjects as well. The first music textbook to be definitely used with school broadcasts was "Listening In on the Masters," published in 1925 by C. C. Birchard & Company. This book contains analytical notes and musical illustrations for the use of teachers in preparation for programs broadcast to the public schools. WMAQ in Chicago has sent out pamphlets and printed material to prepare students for the Oberndorfer concerts. Arthur Garbett, Director of the Standard Oil broadcasts on the Western Coast, has prepared program notes which are used by high school teachers and students. Books of Questions and Answers have been sent out for the last three years in connection with the Damrosch concerts. This year, for the first time, children's note books have been prepared and published by the Radio Music Company, these note books containing questions and spaces for answers by students. The Rochester Civic Orchestra perhaps does the most thorough piece of work in actual visual preparation for concerts. Every school in Rochester receives a series of typewritten announcements and slides to be used by teachers before the broadcast of each children's concert.

It is the belief of the Advisory Faculty of the American School of the Air

that creative work and pupil participation is of vital importance in the acquisition of knowledge—hence the three series of musical programs of the American School of the Air are presented with the idea in mind that during the course of each broadcast, pupils will either sing or respond rhythmically to music, according to their age. In addition to this method of eliciting response from listeners, the American School of the Air has had published by G. Schirmer, Inc., a series of three text books, each of which presents an approach suited to the age of the children involved. A work book has been designed for primary grades, which contains large line drawings and reading material suited to children from five to nine years of age. Children read and color the pages of their work book and make their own cover. The theory is that by actually coloring the pictures they will retain the information in their memory. The second book, designed for intermediate grades, contains pictures and stories as well as full page illustrations of orchestra members playing their instruments. The third book, designed for high school and adult listeners, is copiously illustrated with pictures of composers, manuscripts, folk dancers, maps and similar material, as well as the actual words and music of folk songs to be sung during the period of broadcast.

Research Necessary

In addition to all of the visual aids that have been prepared for the many projects now being received in the public schools, there are several groups of educators interested in the problem of research. A careful check is being made of the various programs to see that they are suited to the age and grade of children listening in.

All in all, when every phase of the subject is considered, we will have to admit that many excellent educational music programs are being presented to the school children of America, not only by broadcasting systems and individual stations, but by commercial sponsors as well. Perhaps there is an over-supply of symphonic literature, but an over-supply is better than none at all. Chronic critics will now have to look elsewhere for cause of complaint.

Editorial Note: This is the second article in a series provided by the Committee on Music Education Through Radio, Edgar B. Gordon, University of Wisconsin, Chairman. (Personnel of the Committee was given in February JOURNAL, P. 27.)

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CORRELATIONS

LILLIAN L. BALDWIN

Supervisor of Music Appreciation,
Cleveland, O.

IN all the field of music appreciation there is no question which I am more constantly asked or which I would more gladly answer constructively, if only I might, than this: "What shall we do about correlation?"

The idea of correlating music with other school activities is educationally and aesthetically sound. "Correlation," says Webster, "is the relation of a part to a whole." We music people are convinced that music is a part of the whole of life—a vital part, since it springs from man's need of a common language of the emotions. When the world was young, music was most thoroughly correlated—integrated. Had we lived then we would have been spared this perplexing problem!

But as music began to be organized into systems and schools—as, in other words, it began to be educated, it also began to suffer the attending blight of professionalism. It gradually came to be regarded not as a universal tongue but as the narrow *patois* of a select group whose members could measure up to certain technical standards of performance. Had this condition persisted, music as an art would surely have died; as a craft—well, who would have cared to have it live? Fortunately the world awakened to the fact that something was amiss.

Within the last decade musicians and educators have come to the rescue. Through the so-called Appreciation Movement and the stressing of amateur performance, they are restoring music's birthright, giving it back its place as a part of the whole of life. That is the sole reason why music now takes its place, as in the days of the wise and cultured Greeks, along with the academic subjects in our schools. Therefore no music teacher dares ignore the question of correlations. Nor should he be content with the flimsy, forced relations too often passed as correlations—those silly, shameful tie-ups which remind one of a pink tulle bow on the tail of an honest hound, and equally offensive to any right-minded child.

Now, just as there are two sides to our lives—the *outside* of everyday doing, and the *inside* of everyday feeling—so there must be two sorts of correlation. The correlation of music with history, geography, the social and natural sci-

ences and the like, is a connection with the *outside life of doing*. It is fairly easy to make, for we have the definiteness of dates, places and things to help us. The "1812 Overture", a Spanish dance, an Elizabethan madrigal or even such a musico-zoological phantasy as the "Carnival of Animals" are as obvious as they are interesting.

It is that subtle correlation with the *inside life of feeling* that is at once so difficult and so intimately desirable. What shall we do about this picture-poem-music lesson to keep it from degenerating into an emotional three-ring circus?

To begin with, we must recognize a difference. The relationship of an art to history or science is rather like an "in-law" relationship—valuable, delightful, necessary, but largely a matter of time, place and coincidence. But the relationship of one art to another is a "blood" relationship. Poetry, painting, music, are all born of the same mother. The only valid basis for a correlation of the arts is the aesthetic one—the reason of their being.

"Art is expression, not of mere things or ideas," but of life as experienced by the artist. "It is experience held in a delightful, highly organized sensuous medium and objectified there for communication and reflection."

Consider your piece of music primarily as an emotional message. Forget the key signature, the rhythmic pattern, the harmonic scheme, the architectural plan, and above all, the title. This one thing concerns you, "What do I feel as I listen to this music?" What you feel may not be what your neighbor feels at all. It may not be what the composer felt or hoped you would feel, for art is truly "all things to all men."

First, "What do I feel—a wistfulness, a sense of calm and order, a wild exhilaration, a mood of black despair?" Then comes a second question, "Do I know any picture or poem that gives me something of this same feeling?" If I do, then I have established or, rather, have become aware of a correlation. And then if my knowledge of the techniques of music, painting and poetry is sufficient, or even if my intellectual curiosity is, like that of the elephant's child, insatiable, I may ask a third question, "How did the composer use notes; the painter, lines and colors; the poet, words, in such a way that they all three gave me this same feeling? This is the technical side—the advanced stage of correlation to which few of us aspire.

To the average teacher I should say, "Forget your teachery passion for exact classification—the arts won't bear it! Forget titles, names, dates and the knowing side of music: look for—feel for—*mood*, the only shared value of two works of art. Their respective mediums are their interesting individual differences.

Remember that there is much of the world's best music, as well as many of its best pictures and poems, in which mood is not definite and with which it is therefore both futile and dangerous to attempt correlation. And remember that mood, our feeling about music as about every other real thing in life, is an individual matter. If I thought every child in a group really felt alike about anything—even if all the hands are raised unanimously—I should be terrified! Never try to force a correlation. When John insists that the "Sigurd Jorsalfar" march doesn't make him feel a bit like the picture of "Galahad Conqueror", why argue? It may only be green apples! But whatever it is, it is your grand chance to make John's lesson "carry on" by saying, "then maybe you will hear a tune someday, John, that you feel does suit this picture. When you find it, be sure and tell us. We too may like it better than this tune!"

In the Light of Present-Day Conditions

INEZ FIELD DAMON

Music Director, State Normal School,
Lowell, Mass.

FOR the purpose of this brief article, we are assuming that school music is being affected by present-day conditions. This is a reasonable assumption, provided the brand of school music with which we are dealing is alive. If it is untouched by present-day conditions it is a dead issue. Music educators are concerned only with the living.

Based then upon this premise, let us look over the situation. Present-day music conditions present two outstanding characteristics. First, much of what school music people have fondly called "Music Appreciation" (that of which we have been the chief purveyors to the children of all the people) is now freely available to all the people—not alone to the children, but to their "sisters, their cousins and their aunts"—at the turning of a button. Not that all the world is hungering for information concerning composers, their periods of development,

and the significance of their compositions, but that all the world is getting it anyhow. And who can say that its entrance into the home may not be easier than its entrance into the school-room because it comes into the former so interlarded with ubiquitous jazz—with its supposedly "popular appeal"?

Then, too, we cannot be unmindful of the falling-off in attitude of respect

for that which pours itself upon us "free for nothing" at any time. There is nothing particularly thrilling about starting to listen to and "appreciate" a master composition and being met with a blasé "Oh, I know that. I heard it over the radio last night." Or, possibly there IS something thrilling about it—perhaps something of that which we have long been trying to do, is being done outside

our own specialized area, and our job is to conform our procedure to it. The writer is conforming her procedure to it to the following extent: She no longer considers that she teaches two things—Public School Music (with its songs, theory, etc.) AND Music Appreciation, but that she is teaching just one thing,—*Music Appreciation*, but Mu-

(Continued on page 70)

SCHOOL MUSIC AND COMMUNITY CULTURE

By WILLIAM W. NORTON

A FEAR frequently expressed by the anxious citizen is that school music is in danger of developing more professional musicians than can readily be absorbed into the life of the community. He views the study of music, of course, as he views the purpose of all other school activities, from the point of its value in training for a definite vocation. Such a critic should bear in mind that cultural growth is as important in the development of the child as is preparation for an occupation or profession, and that cultural development comes through the amateur and his spirit rather than through the professional except as the latter maintains his amateur attitude. Here then rests one important relation between the school music groups and the community, for it is through these that the most important contribution may be made.

Community Groups

If a student is to pass along the results of his training and skill to the community, it must be accomplished through the community groups already in existence or those which may be organized. Superb choruses, bands, and orchestras are being developed in our high schools, it is true, but if the local church choirs, town bands, and orchestras expect recruits from students and graduates, they must achieve standards equaling or exceeding those of the school. In many cases the community choral groups and orchestras are struggling along in a most haphazard manner and under woefully incompetent direction. Leaders in the community should be impressed with the responsibility of securing recognition for the musical organizations which exist and should make it their duty to see that competent leaders are obtained. Once this is accomplished, the high school musician will consider it an honor to become a member, and with the skill and experience he is able to contribute, school music can raise the standard of the group of which he is a part. Such a member is likely to keep careful

School Music in Community Life

WHILE the work involved in the program of this newly appointed committee has been a daily problem of the Flint Community Music Association, I hesitated to accept the chairmanship in a field in which so few trails have been definitely blazed to serve as guides.

The membership of this committee thus far includes Augustus D. Zanzig, Kenneth S. Clark, and Glenn M. Tindall—all men of extended experience in the field in which we are to join our efforts. Though we have not yet met to outline our plans, I take it that the committee is to call attention to the way in which our school music may function in the community, both through school groups, and, after the graduation of students, in community groups. Augustus D. Zanzig, as a result of his national survey, will have most valuable information to give us regarding the actual status of this desirable development.

In this article I have tried to outline briefly a few of the situations existing in both small and large communities on which our committee can begin work. But there may be numerous phases of these problems in which great assistance can be rendered by our co-workers. We will be glad to hear from those who have worked out happy relations in the school and community music program; also from those who desire suggestions from this committee in the solution of their local problems. Contributions from various members of the committee will be offered in this department from time to time.

WILLIAM WELLINGTON NORTON,
Chairman.

whose pupils seek school credit. It has been considered a disadvantage that private teachers are not required by law to be certificated so that only pupils of certificated teachers would receive credit. But it is my personal opinion, that while the certificate plan is theoretically supposed to indicate superior teaching ability, we find that, in other fields, many mediocre teachers possess all the required certification, based rather on knowledge of subject matter than real ability to teach.

A feasible way of determining actual results is the adoption by the high school of a standard syllabus as a guide to private teaching credit, with provisions for examinations each semester according to classified work. Credit is then based on accomplishment, and this plan has the further advantage of conforming to that used in granting credit in other subjects taken under private tutors. A weak spot in this system, of course, is the necessary assumption that the school director of music is capable of giving the various examinations and is conscientiously free from political influence. While there are evident disadvantages such as this one, the system has been operating successfully in some places, and results over a period of years show that the pupils of the best teachers survive the test while the unsuccessful ones are eliminated. A jury system may be better.

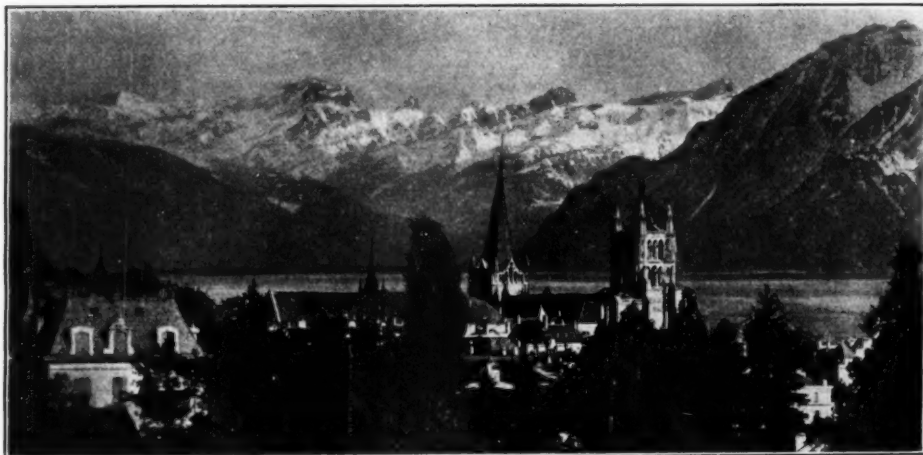
Rests With Teachers

What the relation between the community and school music on any of these problems will be is determined largely by the type of teacher in charge. To the school authorities he must be an educator with the child as his prime interest. To the music groups in the city or town he must be a well trained musician, one who will demand respect from the professional, and the Musicians' Association, and who, by his willingness and cordiality, may help to discover a way whereby school music and professional music may be merged into a great common cause.

watch that the programs offered are of the same excellent quality as those of a similar organization in the school.

Private Instruction

A second situation in many communities affecting the attitude toward school music is the relation between the school and the private teacher



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THE RENAISSANCE OF CHORAL SINGING

WILL EARHART

SOME months ago Henri Verbrughen, with characteristic open-mindedness and generosity of spirit, consented to speak, in the middle of a day that must have been busy for him, to the In-and-Out-Pittsburgh Music Supervisors' Club. The burden of his address was an arraignment of public school music supervisors for bringing so little depth, breadth and fineness of music education out of our prolonged efforts with the children in connection with our basic course in general music, vocal. The fact, as he saw it, that their ears, their taste and their technical musical powers were so little improved by that course, in all its eight to twelve years' duration, appeared to be inexcusable to him. What he had in mind as appropriate was, as I understood him, the results that might be expected from an excellent *solfege* course, probably conducted according to the *fixed Do* method, since the recognition of intervals and the development of pitch sense that he envisioned are such as that method uncompromisingly seeks. Our instrumental tootings and fiddlings appeared to him to compensate not at all for our delinquencies in vocal music. Indeed, I gathered that in his opinion we were in this case merely carrying into the instrumental field the flaccid and ignoble types of work and standards of attainment that we had been satisfied with in the vocal field.

There was sincere conviction under Mr. Verbrughen's words, and as I, for one, began to catch his point of view, I felt that there was much truth, however unpalatable it might be to us, in his criticism. He was missing, in America, something of the seriousness, earnestness, thoroughness and nobility in our dealings with music that in Europe one would expect to find. If I may be pardoned for venturing a difference of opinion, I do not think his analysis of either cause or cure for the condition was right, but I do concede, in a measure, the condition.

Now, since that rather memorable occasion, I have been pondering on his vision and wondering what defects must be removed in order that we might advance toward realizing it. My conclusion is that if we directed our singing from the beginning along the channels that are characteristically traversed in

Continuing the Symposium

NUMEROUS responses to the questions concerning Choral Music in the October Journal and the reaction to the "symposium" begun in the February Journal, furnish additional evidence of a general movement for more and better choral singing both by high school and adult organizations.

The discussion is * continued by prominent leaders in the field of music in the public schools: Dr. Will Earhart, Director of Music, Pittsburgh, Penn.; Mr. Noble Cain, Conductor of the Senn A Cappella Choir and Chicago A Cappella Choir; Grace V. Wilson, Director of Music, Wichita, Kansas, and President of the Southwestern Conference; Herman F. Smith, Director of Music, Milwaukee, Wisconsin, and President of the North Central Conference; C. C. Birchard of C. C. Birchard and Company, Publishers, Boston, Massachusetts; Mr. Walter Butterfield, Director of Music, Providence, Rhode Island; and Dr. Ernest Hesser, Director of Music, Cincinnati, Ohio.

HOLLIS DANN

pure unaccompanied singing we should begin to make progress.

For these are the factors that characterize the ideals and methods of unaccompanied singing as contrasted with the singing of songs, part-songs and choruses of the ordinary accompanied type:

1. The voice is employed as a musical instrument for the production of pure tones and tonal forms.

2. The ear is constantly, deeply, vitally engaged on comparatively long tones, the pitch, balance and quality of which it must delicately and constantly appraise. Unaccompanied singing is, in short, a form of singing in which the singers must *listen* to their singing.

3. The singers must listen, remember, anticipate, think, as musicians, for they are dealing with tones, music—not sentiments, words and temperamental self-expression.

Our kindergarten calls and hummings, and our sustained tone and chord prac-

*Due to the early closing of forms, in order that this issue may be circulated in advance of the early spring Conferences, it is impossible to sufficiently increase the space allotted the Vocal Department to include all of the excellent contributions supplied for this installment of the Symposium. The articles omitted will appear in the next issue of the JOURNAL.—THE EDITORS.

tice in the grades are all in the right direction so far as the elementary schools are concerned, but such types of ear-training and musical use of voice should be carried much further than they now are. In our high schools our *a cappella* choruses will take care of the matter. I don't think we need the technical ear-fixation of the European *solfege* class, however; and I don't think that in any case all of the children of all of the people, in heterogeneous assemblages, make good *solfege* classes.

In conclusion I would answer Dr. Dann's questions in the December Journal.

1. Carefully selected lists of choral compositions for mixed, male and women's voices would be most valuable, and their compilation should be begun and continued indefinitely. But the pieces should not be those suitable only for concert programs and contests, but should include many small but lovely bits for routine work, and should further include compositions for two and three parts, treble voices, suitable for use in the grades.

2. An authoritative pamphlet on contests and festivals would be useful but would deal with the top rather than the root of the matter.

3. National chorus contests would prove stimulating.

4. Nation-wide publicity smacks more of promotion than of construction. I believe we need to direct our efforts toward refining and clarifying our point of view rather than organizing and advertising a product. Lists of material disclose the point of view of the leaders who make them, and are therefore of greatest importance, in my opinion. Yet I am American enough to concede value to organization and publicity.

ENTHUSIASM—TEMPERED

WALTER H. BUTTERFIELD

ENTHUSIASTICALLY we welcome the promotion of choral singing to match the marvelous development of our orchestras and bands; but how are we going to equal this instrumental stride? We have our instruments, God-given to the boy and girl; there is no initial outlay here. The majority of youth prefer to sing. In fact, the heaviest obligation on the music director is to see that to sing for the joy of singing is well directed, that suitable material is provided and that the voices are so protected that they develop natur-



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ally, with freedom and beauty of tone. It is a touching and fascinating experience to listen to or to direct a finely balanced, finely voiced chorus of young people. The vitality and the verve of youth is as strikingly present as it is in a band or orchestra.

These young people can not sing properly without the right kind of training. Just "singing naturally" will not carry them very far. They must be taught at least the fundamentals of good tone production, with all that this implies, the basic principles of interpretation, and they must have rich experience in sight reading, part singing, and some opportunity at least for solo singing. Too many young people are forming their ideals of tone quality, style, and desirable types of vocal music from the cheaper offerings of radio.

To obtain our objectives we must have in our schools thoroughly trained and experienced teachers of broad musicianship who know how to meet the numerous vocal problems encountered in junior and senior high schools. It is not sufficient that one be a competent teacher for the adult voice; he must understand the needs of the pre-adolescent, adolescent and post-adolescent voices of boys and girls. It is not sufficient that one be familiar with and have the musicianship to produce the masterpieces; he must have sound vocal knowledge of the limitations of the young voice and good judgment in the quality and quantity of material selected. It is the height of folly to put junior and senior high school voices into the hands of the untrained and unqualified teacher of voice, no matter how extraordinary his instrumental ability and musicianship may be. If, in this promotion of choral singing, the needs and the necessity of adequately trained and experienced supervisors and teachers of voices in junior and senior high schools is stressed, then great benefit will occur.

Carefully selected lists of choruses should be made available as soon as possible, for those having charge of choral classes in junior and senior high schools. These lists should be broad in their appeal from the standpoint of both text and music. They should cover the several kinds of choral groups in junior and senior high schools. A great deal of attention should be given to music suitable for boys' glee clubs in senior high schools, and there is a chance to do fine work on lists for boys' glee clubs in junior high schools.

The following questions should receive attention: Can we standardize the number and kinds of parts for junior high boys' glee clubs? Should these clubs consist of three-part unchanged voices? Should they be S.A.B.? Should they be soprano, second soprano, alto-

tenor, and bass, or should they include all of these? Should girls' glee clubs in junior high schools be on a two-part or a three-part basis? Should girls' glee clubs in senior high schools make a practice of singing in four parts?

We who have tried through the years to keep our vocal work advancing parallel with our bands and orchestras warmly greet the "emphasis" which is bringing singing in the limelight. Let us keep watch that this enthusiasm and publicity promotes more careful attention to vocal conditions and vocal advancement, so that in the years to come we shall have good singing of good music.

"EYES FRONT!"
C. C. BIRCHARD

THE new signs among us for an increase in singing and choral practices are gratifying. We need more time and attention given to singing in the senior high schools, and in the home and community. The growth of classes in our high schools is more noticeable at present in glee clubs for both boys and girls, and this is encouraging also, but not where the practice calls in the larger ensembles—the assembly chorus and the mixed chorus organized for serious artistic accomplishment. Choral practice is lagging in our senior high schools and needs a revival of interest, so that the boys and girls leaving school will be sent out singing.

Then too, singing needs a carrying-on in the home and community. In this service the supervisor must take his place and share responsibility. From the viewpoint of a real necessity for good citizenship this is especially desirable in behalf of the boys.

An example in the right direction is found in what William Breach is working out in Buffalo at the present time. In connection with the Spring Festival there, in which 3500 high school boys and girls will form the chorus, Mr. Breach is calling upon the long established adult Men's Chorus of Buffalo to take an encouraging interest in the boys' section with the view of recruiting singers from this group to enter the

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adult male chorus after leaving school. It is planned also to form a junior male chorus to which the best of these high school singers will be eligible on leaving school, and this junior chorus will be held as a stepping-stone to the regular established male chorus.

Movements of this sort are taking place in different parts of the country and are to be highly commended. Every encouragement should be given the movement for a *cappella* singing in the home and community such as the development which has taken place in Madison under the leadership of Professor E. B. Gordon.

Probably one thing more needed than anything else in the choral situation is an organized effort in behalf of festivals, after the manner of the festival organization of Great Britain. There are many signs of progress in this direction, but we need to go ahead much more rapidly than at present. We need a hundred choruses in this country where we now have one; and the sure way to get this growth, and the permanent establishment of choruses, is through the festival plan. Westchester County is headed right in this particular, with Albert Stoessel and Victor Rebmann in charge. Dr. Williamson has the vision of being more than a choir-master in his training of leaders, and in the festival plan which he is inaugurating and carrying out. Numerous leaders throughout the country are active in the spirit of the festival movement.

We may be, and I believe we are, on the eve of a tremendous advance in the formation of new choruses, and the working out of the festival principle. Our supervisors must snap into line, especially those with executive personality.

NATIONAL CHORAL CONTEST GRACE V. WILSON

I AM heartily in favor of the step taken by the Vocal Affairs Committee in promoting choral music. The splendid work done by the National Chorus in Chicago on two occasions, and the fine singing of the choruses at the sectional conferences, have proven without a doubt the possibilities that lie in that field of music. We, as supervisors, should not sit idly by and miss this wonderful opportunity of doing our bit in helping to make America a singing nation.

How shall we go about developing this choral-mindedness that has for so long been of vast importance in parts of Europe, especially in Great Britain and the Scandinavian countries? One of the best methods of procedure is the competitive festival. We know that there is no medium through which or-



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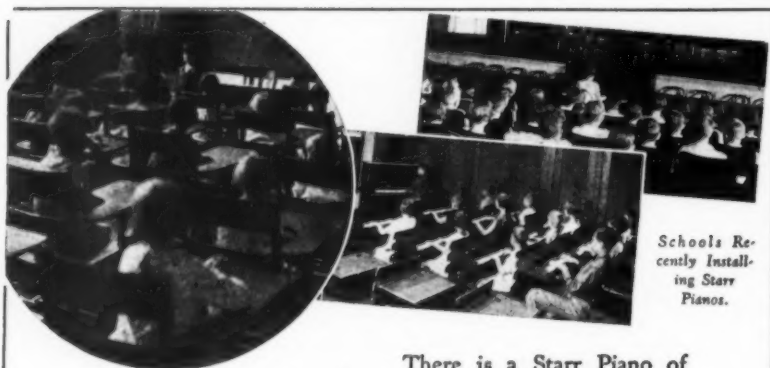
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organizations get such an incentive for intensive work, as in the preparation for a contest. Contests have long been the means of raising musical standards, and in localities where the competitive idea has been carried out for some time, we find a much finer type of singing, and a higher grade of teaching, than in communities where groups do not come together in competition. There is nothing quite so good for all of us as to have the organizations which we are directing come in direct contact with similar groups. Does it not make us a little more alert, and stimulate within us the desire to give the best we have to the task we are undertaking?

I can think of nothing of more importance in this movement to create interest and to develop and improve the singing of the nation, than a use of the medium of competition in our schools. A very worth while step would be the organization of a national choral contest to be conducted in the same manner as are the national band and orchestra contests.

MUSIC APPRECIATION

(Continued from page 64)

sic Appreciation in a so much larger sense that it swallows up all the rest. That particular phase of her work previously called "Music Appreciation"—much of which is now common radio property—is only one factor with all the rest. Beautiful singing, song repertory, music theory, note-reading, instrumental instruction, bands and orchestras—all contribute to the process of building up the student's emotional and intellectual reaction to music. And this is Music Appreciation.

One of the most potent factors in the Music Appreciation problem is the instrumental program—class instruction, bands and orchestras. And this brings us directly upon the second outstanding characteristic of present-day music conditions. We music educators, actually at work in the field, have been told that our vigorous and growing-more-vigorous instrumental programs are glutting the market with young musicians who have something to sell and no place to sell it. That our young musicians, after their high school orchestra and band experience have no place to "carry on". Let it not be misunderstood, not for one moment does the writer ignore the fact that the problem of the robot musician, of "canned" music and of the unemployed musician, is with us; it is a problem which only much correct thinking can solve. But let it not be thundered at the heads of public school music educators, for it is not essentially their problem. Let us be alert enough to recognize our problem for what it is

today—not what it might have been yesterday.

First of all, we are not primarily concerned with teaching music; that task is not ours exclusively. But we are and always shall be tremendously concerned with *teaching youth through the medium of music*. Supposing a lad has studied his instrument faithfully and played it nobly for four years in his high school orchestra. It may not be so sad as it seems that he is not walking therefrom into a first desk in a big symphony orchestra! His experience is not without its reward. If he has been a student in an average high school, he has no doubt received high school credits for his applied music; but, best of all, through his difficult adolescent years he has had glorious opportunity for impersonal self-expression through a musical instrument. It may have saved his life! The writer has known boys whose lives were veritably saved by this experience. Why look further for the value of such experience? Moreover, it has certainly opened up enormously greater emotional and intellectual receptivity to the world's best music. So why worry, if, instead of becoming a Kreisler, he becomes a lawyer, or a street-car operator, with music only as an avocation? Perhaps a man is a better lawyer or street-car operator for such an avocation—who knows?

As for the occasionally-discovered, God-endowed genius, notwithstanding these parlous times there is a place for his music; the world wants it—even over the radio. And it becomes the music supervisor's blessed privilege to help him to find his place.

So let the music educator carry on undismayed by the howl of modern conditions—the path is straight before him. May his instrumental program never grow less! It is a part of his course in Music Appreciation, a course as big as his whole job!

MISS Anne E. Pierce, head of the Department of Music, University of Iowa Experimental School, Iowa City, has been appointed by the Commissioner of Education as subject specialist in music in the National survey of secondary education being conducted by the government at the present time. Miss Pierce will study music curricula throughout the United States, investigating and appraising courses of study with respect to content and teaching procedure. The survey as planned by the Department of Education should prove of great value to all interested in high school teaching.

IN a recent survey made in the Medina County, Ohio, schools, S. T. Burns, county music director, reports: 63 percent of the pupils from the fifth to the twelfth grades have studied a musical instrument at some time or other, 76 percent of these students having begun their lessons in school classes; 73 percent of the total enrollment in the high schools (ninth to twelfth grades) were enrolled in elective music classes—one high school reporting 98 percent enrolled in the elective choruses and glee clubs.



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All-North Central: Des Moines, Iowa, April 13, 14, 15, 16 and 17. Organization chairman, Joseph E. Maddy, Ann Arbor, Mich.

All-Northwestern: Spokane, Washington, April 6, 7, 8, 9 and 10. Organization chairman, Walter Welke, Music Dept., University of Washington, Seattle, Wash.

All-Eastern: Syracuse, New York, March 18, 19 and 20. Organization chairman, Harry Whittemore, 42 Powder House Boulevard, West Somerville, Mass.

Contest or Festival—Which?

THE Contest Fan claims that the festival fails to provide an incentive for better classroom music work; that participation in contests arouses public support which enables the schools to secure more adequate funds for instruments, uniforms and other equipment than could be secured in any other way. Instances are cited where school orchestras and bands, having begged in vain for necessary equipment, have had little difficulty raising funds for participation in contests. After taking part in a contest these organizations have found it easy to raise additional funds for instruments and equipment because of

the community interest aroused, regardless of whether the home band won or lost.

The Festival Fan claims that contests create ill-feeling; that decisions in music contests are matters of opinion only; that decisions are not always fair; that money spent for contests might better be spent for instruments, uniforms and other equipment; that contests disrupt school work; that leaders must win or lose their jobs; that good sportsmanship of students and leader is of little avail when "folks back home" demand a winner.

Festival supporters claim that festivals do provide a strong incentive for better classroom work; that the selective group festival (such as the all-state orchestra or band, or all-county group), provides the competitive stimulus, but the competition is between individuals instead of groups and is therefore less vicious. They claim that all county selective groups carry the stimulus equally to every music student in the county, while the contest reaches only schools having well developed music organizations.

Contest enthusiasts credit contests for the great advancement in school music standards during the past few years. They maintain that it would take many years of festivals to bring about the nation-wide improvement of school music quality attained in one year of contests. They give examples of states in which contests have been fostered for several years and which show greatest development in the branches represented in the contests. Bands in Illinois, for

example. Seven bands participated in the Illinois contest in 1924, and 140 bands in 1930, while Illinois bands have held the national championship for the past four years.

What is your opinion? Write it and send it to the JOURNAL. We would like to publish statements, based on actual experience, supporting both Contests and Festivals, in the hope that ideas presented in these statements will be of benefit to many supervisors who are "on the fence" as to whether to ally themselves with or against the contest idea. Address letters to the JOURNAL office.

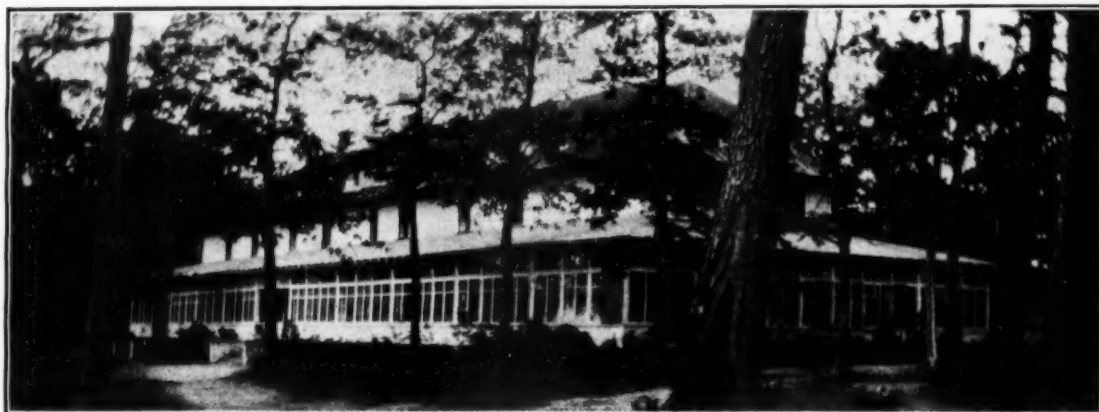
Fan Mail

THE New York Philharmonic Orchestra, we are told, received all of five (!) commendatory letters after one of its finest programs broadcast under the direction of Toscanini, while certain jazz bands often receive many thousands of such messages after each program. Prof. Karl Gehrkens, Editor of *School Music*, suggests that supervisors can help mold the quality of radio programs by purchasing a quantity of post cards and "dropping a line" after each really worth while program and occasionally condemning poor programs. Let us use the power we have to change the noise into music.

National Contest Dates

NATIONAL High School Orchestra Contest: Cleveland, Ohio, May 14, 15 and 16. Local Chairman, Leon Ruddick, Supervisor of Orchestras, Board of Education, Cleveland, Ohio.

National High School Band Contest:



Hotel and Dining Hall, National High School Orchestra and Band Camp, Interlochen.

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Tulsa, Oklahoma, May 20, 21, 22 and 23. Local Chairman, Merl Prunty, Superintendent of Schools, Tulsa.

National Solo Contests: Violin, viola, cello, bass, harp and string ensemble, Cleveland, Ohio, May 13, in connection with the National Orchestra Contest; flute, piccolo, oboe, bassoon, clarinet, alto and bass clarinet, saxophone, horn, cornet, baritone, trombone, tuba, xylophone and drums, Tulsa, Oklahoma, in connection with National Band Contest.

Broadcasts

THE United States Marine Band, Captain Taylor Branson, Conductor, broadcasts programs over the NBC chain every Tuesday morning from ten to eleven o'clock, Eastern Standard Time. The programs are made up largely of selections from the 1931 National Band Contest list. Captain Branson will endeavor to play numbers

requested by school band directors. Address him in care of United States Marine Band, Washington, D. C.

1932 National Contest Pieces

THE Committee is endeavoring to secure suggestions for required and selective pieces for the 1932 orchestra and band contests from directors throughout the country. To facilitate this tabulation a pamphlet has been issued by the National Bureau for the Advancement of Music, containing a composite list of all selections used in all previous contests conducted by the Committee, with blank forms on which to list other suggested pieces, to be mailed to the Committee. Copies of this pamphlet may be had by addressing Mr. C. M. Tremaine, Director, National Bureau for the Advancement of Music, 45 West 45th St., New York City.

THE NATIONAL CAMP

PLANS are now under way to make the National High School Orchestra and Band Camp, located at Interlochen, Michigan, "bigger and better" for the coming summer. All the buildings are to be given another coat of snowy white paint, which is very attractive amid the green foliage of the many pines and other evergreens of northern Michigan. It is necessary to enlarge the Bowl, to take care of the 300 high school students who will be there this summer, and the library and instrument rooms were found all too small to take care of the music which is given out and the instruments which are used by students and music supervisors studying at the camp.

Two new practice rooms, of fourteen small rooms each (with pianos in seven of them), have been built through the kind gift of Mr. Clinch, of Chicago and Traverse City. More practice rooms could well be used, but the funds are not now forthcoming. Class-rooms are in constant use by the many teachers at the camp, and we hope to add to their number another year.

Visitors at the camp will remember the sandy stretches leading down to the Bowl. The road approaching the camp from the main highway is to be paved this spring, so the directors took advantage of this opportunity and are planning to have some of the sandy paths paved, which will help a lot.

A very fine athletic director has been engaged, and he promises to have every student at Camp "swimming" before he or she leaves for home. Field and track meets will be held; instruction given in rowing, canoeing, tennis, and archery for those who wish it; and a swimming pageant will be held before camp closes, thus giving ample recreation to all at the camp.

The camp hospital will be better equipped, with a full-time doctor and registered nurse in constant attendance to take care of any cases that may need attention, so parents may feel assured their children will be given as good medical care as is possible.

Among the new features included in the 1931 plans is an Alumni Camp with a limited membership of 100 for the former members of the camp and National Orchestra, and for a few supervisors who play some instrument. The members will be housed in modern dormitories, twelve to a cottage; while their program of activities will parallel those of the High School Camp, the two groups will not mix in any of the classes. The major activities will include orchestra, band and choir, each rehearsing two hours daily, while courses in all branches of music and two courses in education will also be offered with college credits.

Two new courses, "Music, a Science and an Art," and Laboratory Training in Acoustics, will be conducted by John Redfield of Columbia University. Mr. Redfield will be assisted by engineers from various musical instrument factories.

A special attraction of the season will be the massed band of 1000 players on "Sousa Day," when the "grand old man of music" will conduct. Edgar Stillman-Kelley, Dr. Howard Hanson, Henri Verbrugghen and Hollis Dann are on the list of scheduled guest conductors, and others will be announced later.

Only a few changes will be made in the faculty; and those changes will be made in the effort to provide only the best teacher for each instrument of the orchestra. Prof. A. A. Harding, of the University of Illinois, will again conduct the band, which was so successful last summer.

The Vocal department this coming summer will present an opera, in costume, and the oratorio "Creation", the latter augmented by adult choruses trained by camp teachers in the surrounding towns.

Visiting supervisors and parents are always welcome, and escorts will be provided to show them through the camp at any time. Visiting supervisors may audit classes three days without fee. Every visitor is requested to register at the Camp office, on the hotel porch.

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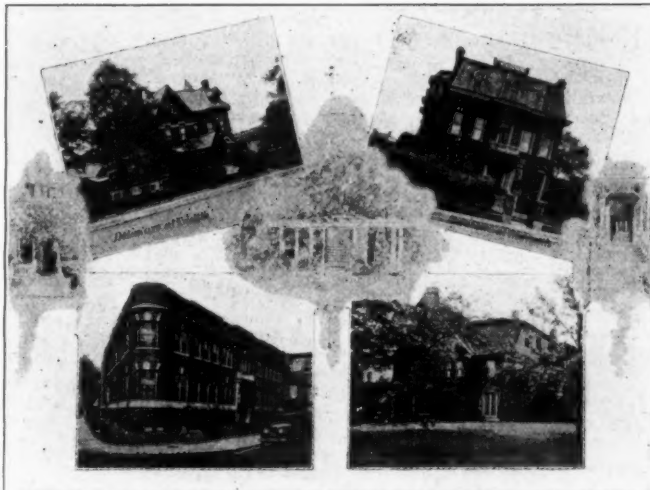
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AN OPEN LETTER TO SUPERVISORS

My interest in the progress of Music in Schools prompts me to bring to your attention the "VOCO STUDY PLAN" -- remarkable for vocal class teaching. Never in my forty years of business experience have I seen anything so gratifying and convincing as a demonstration of this Plan which I witnessed recently at the Hyde Park High School, Chicago.

In my opinion the VOCO STUDY PLAN by Charles Norman Granville, Mus. Doc., is IDEAL for class teaching in schools. I believe the progress made through the use of this unique plan would be reflected in your accomplishment as a teacher, and that a copy should be in the hands of every supervisor, every teacher, and every student old enough to vocalize. Each of the thirty-eight lessons is, undoubtedly, as valuable as a private lesson with one of the best voice teachers.

The justification of my opinion has been sustained by Huldah Jane Kenley, Carnegie Inst. of Tech., Pittsburgh, who in the December "Music Supervisors' Journal" says: "This is distinctly the best series of lessons for class work I have yet seen."

I feel that after an examination of the VOCO STUDY PLAN you will thank me for having called it to your attention.

Yours very truly,

W. H. Gamble

WMG:B

ANNOUNCEMENT

The Gamble Hinged Music Company has secured the Publication Rights for the "VOCO STUDY PLAN." A comprehensive MANUAL covering the teaching of the lessons and exercises in this unique book will shortly be off the press. It will be found of inestimable value.

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Arrangements have been made with the Author of the VOCO STUDY PLAN for a series of Free Demonstrations to be given, in Chicago, every Saturday. If you wish to avail yourself of them, please write to us for further information.

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BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

PRINCIPLES OF CONDUCTING. *Walter McCray and Carl Busch.* [H. T. FitzSimons Co., Inc.].

Here is a small pamphlet of forty-five pages which outlines the basic essentials of the conductor's art, though its brevity necessitates omission of certain interesting aspects. We are not told what parts are the work of Mr. McCray of the Kansas State Teachers' College, or of Mr. Busch, conductor and composer, but the whole is a nice combination of the thought of educator and musician. Those of us who were present at the Kansas City Conference when Mr. Busch conducted a junior high school chorus in the singing of his cantata, *The Bobolinks*, will remember him as the outstanding conductor of the week.

It is planned as a text, outlines essentials and lays no claim to novelty. A fundamental principle is stated early and followed consistently,—that good conducting depends upon musicianship and the elimination of mannerisms that tend to restrict the fullest possibilities of the baton. The recent general entrance of instrumental technicians into the field of music education lays us open to a danger of stress on technical minutiae. It is, therefore, promising to find a text which directs attention to the music itself to determine the baton's behavior, harking back to Wagner's ideas of true tempo and of finding where the melody lies. Discussions cover: the necessary personal and professional qualifications of the conductor and of the supervisor; the various measure movements; special points such as attack, hold, release, recitative conducting, two against three, rubato, dynamics and the use of the left hand. A valuable chapter is devoted to organization and rehearsals and several to orchestral instruments, seating, transpositions, etc. A useful glossary of terms is included.—*Hulda J. Kenley.*

THIRTY-SIX SOUTH CAROLINA SPIRITUALS.. Collected and harmonized by *Carl Diton* [G. Schirmer, Inc., N. Y.].

Students of folk music, composers seeking new thematic material, mixed quartets, choirs and school assembly groups who are not already acquainted with this collection will find it new and interesting. The few songs known to me are not among the hackneyed and only two or three lack the vigor and naivete of the primitive.

The author reports collecting these spirituals at Frogmore, North Carolina, near Beaufort, in the summer of 1913. The inhabitants are all Negro and descended from a group of slaves whose contact with white civilization was very limited. There are among them no mulattoes and they speak a peculiar *patois*. Mr. Diton makes no claim that these songs were limited exclusively to the island or its neighborhood but thinks them somewhat different from those of other parts of the South.

Northern Negroes report the "wording out" of spirituals old and new to them by travelling evangelists who collect and distribute as they go from section to section. One of them commented on an occasional song of this volume either that her congregation sang it, that she had heard her mother sing it in her Virginia childhood or that some evangelist had taught it in her church fairly recently. The more intelligent and the musicians among them are alive to the future value of their native material and are as grateful for the preservation of authentic tunes in such permanent form as any white research student can be.—*Hulda J. Kenley.*

MASTERS IN MINIATURE. *George C. Jell* [Barse & Company].

A footnote to the title page calls attention to the fact that most of the sketches in this book appeared first in brochure annotations of compositions issued in the Columbia Fine Art Series of Musical Masterworks, and that their publication in book form is by courtesy of the Columbia Phonograph Company. The material seems to have been intended for use of the many laymen uninformed as to the lives of the masters.

Pioneers in the creation of new forms, men of outstanding genius and supreme virtuosity, from Bach to Stravinsky, are the subjects of twenty-four brief biographies. Family-life experiences and art-products are the stuff of which each story is made. They are interestingly told and with the definite directness of authority. A sixteen-page appendix lists the most important work of each master, stating the medium for which each composition was written.

An excellent reference book for high school music students, junior clubs and adult amateurs.—*HULDAH JANE KENLEY.*

THE MODERN STUDENT SERIES. Book I [Eldridge & Pyle].

Thirty-nine compositions especially selected, arranged and edited for piano classes. The book opens with eight tunes called "Rote Material" in which the pupil plays familiar tunes, phrase by phrase, first with the right then the left hand. There follow forms of *Melody in F*, the melody from *Kamenoi Ostrow*, that from Mendelssohn's *Spring Song*, some of the small Schumann numbers, etc. Like most simplifications the harmonies are sometimes thin with an overattention to the beat in the left hand part. Some of the numbers are pleasing for supplementary reading.—*Susan T. Canfield.*

THE FORESMAN SONGS AND STUDIES FOR SCHOOLS AND HOMES. *Robert Foresman* [The Musical Art Society of America].

This volume is a revision of the text of the *Foresman System of Artistic Singing* and is planned as a one book course for communities where music is a new subject in the curriculum. The records—from No. 1, introducing the

scale beautifully sung by Madam Rio, to No. 48 which is a Bispham recording of a Gluck melody—are designed to assist teachers and pupils in making daily singing more musical. The reading process followed is chord and interval observation. There are unison, two-, three-, and four-voice songs in abundance—all good material with helpful notations.—*Susan T. Canfield.*

MUSIC FOR YOUTH. *Edgar B. Gordon and Irene Curtis.* [E. M. Hale and Company, Milwaukee, Wis.].

Mr. Gordon, as Professor of Music in the University of Wisconsin, and Miss Curtis, as Director of Music Education, State Teachers College, Superior, Wisconsin, have prepared this textbook for elementary schools. Accompanying material announces their three-fold purpose: To provide children with a means of self-expression; to establish a basis for growth in musical appreciation; to develop skill in musical performance. The course embodies colored illustrations, correlation with phonograph records, rhythm band selections and scores for harmonica band.

Of the hundred songs presented fully three-fourths are folk tunes. Most are familiar but none the less desirable to have known by children, being lovely, genuine and appropriate. In some cases the new words appearing with old tunes are a bit less lyric than one might wish but never crude nor unpleasant. No year or years are specified as the appropriate place for the book. No outline is offered. There is little detailed prescription of procedure but the technical problems normally covered in the first four years are included in rich enough measure to insure reasonable attainment with satisfaction to both teacher and children.

Part I contains some sixty songs, twenty-six of which may be learned from four records. The numbers of the records are given, with directions for their use.

There should be a hearty welcome for such excellent material by supervisors whose grade teachers are not musically trained, by rural schools where one book must be used by several grades, by teachers of upper elementary grades whose children have had no previous study of music. The stated faith of the editors that development of beautiful singing and sensitive response to the spirit of songs and listening material are the most valuable results that may be obtained is expressed in material which may naturally be expected to bring about those ends, with a resultant liking for music.—*Hulda J. Kenley.*

SONGS AND ANTHEMS FOR CHILDREN'S VOICES. *Dorothy and Gunnar Malmin.* [Augsburg Publishing House, Minneapolis].

This collection comprises five two-part and ten three-part anthems, specifically arranged for junior choir, but pro-

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DIAGNOSTIC TESTS IN HARMONY

by DORIS MOON

(Based on the Alchin Texts)
Were first shown at the National Music Supervisors' Convention at Chicago, March, 1930, and elicited great interest among the attendants. Teachers have long felt the need of some objective measurement by which to determine the progress of their students. Owing to the great variation in procedure the standard of measurement has been hard to determine. These tests represent an effort to meet the need. Published in two books—Form A and Form B. Price \$2.25.

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Page 78

nounced to be quite as effective for women's chorus.

Dorothy and Gunnar Malmin are entirely unknown to me, up to now, but something sturdy and forthright, something sonorous, something reverent and beautiful in these collections and arrangements, as well as the fact that the last song is his, suggests their probable association with F. Melius Christiansen. Their musicianship somehow bears his stamp.

Just how much of our distaste for arrangements rather than the use of original product pure and simple is due to the inappropriateness of the arrangement to the medium to which it is often adapted, or to the loss of character when taken from its own medium, is problematical. Now and then someone compels our admiring acceptance of arrangements in managing to keep the original quality while at the same time perfectly suiting the new medium. It is so in this case. He Shall Feed His Flock; An Old Lowland Easter Carol of about 1400; An arrangement of the Harmonious Blacksmith; Adeste Fideles; An old German Agnus Dei; Silent Night; and a Polish Christmas Lullaby stand out by reason of very capable handling as far superior to most junior choir material available for protestant church use. Furthermore they are safely singable by immature voices.

—Huldah J. Kenley.

THE MECHANICS OF SINGING. Edgar T. Evetts and Robert A. Worthington [Oxford University Press, New York].

The thoroughgoing English scholar has been at it again and the result is a hundred-and-thirty page authority which now rests upon my five-foot bookshelf with Parry's Style in Musical Art, Robertson's Choir Singing and Fuller-Maitland's Consort of Music.

The writers are associated in the London Academy of Music—one as director of singing and lecturer on phonology; the other (throat, nose and ear surgeon to Royal Devon and Exeter Hospital), as lecturer in vocal physiology. Their purpose is stated as the giving of such an account of the mechanical action of the vocal apparatus as may lead to regaining the traditions of true *bel canto*.

An attractive and substantial binding, good paper and clear, open type make the volume pleasant to use and promise service. The twelve figure illustrations and three radiographs have been made for this particular book, instead of being copied from old sources, with real illumination as a result.

Chapter One is devoted to the anatomy and vocal physiology of the larynx, the compass of male and female voices, immature voices and tessitura. It is a brief, unpretentiously scientific setting forth of the technical basis for later discussion.

Chapter Two is the clearest, sanest and most vivid presentation of the function of resonance chambers in tone amplification, vowel characterization and quality determination I have seen. Consistent adherence to adopted terminology keeps the reader thinking straight. The too-common confusion of tone as sound wave with tone as breath stream is happily absent. The radiographs showing resonators during the production of tones of various qualities carry conviction that is amazing when one

considers our persistent incredulity and disregard of evidence in many fields of thought. Standards and characteristics, mechanical conditions and effective tests are given with such authority that no shadow of doubt darkens the reader's acceptance.

Chapter Three is an equally convincing presentation of breathing equipment and processes. Tidal air, complementary air, vital capacity and residual air, and the muscles concerned, lose their mystery. Respiration in singing and speech; the relation of respiration to resonance, pitch and duration; vibrato; the use of breathing exercises, are helpfully discussed.

Chapter Four contains the application of principles underlying correct vocalization for the assistance of teachers and students; devices for securing normal respiration; rules and exercises for breathing procedure that leads toward subconscious behaviour; suggestions as to vowel production; best of all, exercises with their purpose clearly stated. There is interesting discussion of the treble voice of the boy and the proper training of the adolescent. This is the only point on which American music educators might disagree with the authors. They insist that the adolescent youth rest his voice for three years or longer. The reason is not far to seek, since they also comment on the unwise practices of choirmasters in direction of boys' treble voices and on the exacting demands made upon adolescent voices in English public schools. Their insistence that adolescents discontinue an incorrect procedure is reasonable and consistent. Our faith in the rightness of American child voice principles and practice prompts an equally reasonable and consistent continuance of correct procedure.

This is not a book for casual entertainment but a sound text for serious and repeated study.—HULDAH JANE KENLEY.

SONG, THE SUBSTANCE OF VOCAL STUDY. Crystal Waters. [G. Schirmer, Inc.].

The author has applied to vocal methods of the studio a principle long used in public school music classes, i. e., that any technical problem may well be introduced by means of some standard song concretely illustrating the point to be made, rather than through the comparative abstraction of a mere exercise. She offers a collection of concrete "cases", selected from nearly a hundred songs, for the study of each phase of vocal development.

The volume contains one hundred and eighteen pages including a dozen of blank manuscript, for the addition of the invaluable personal treasures each student collects. It may be had either in board or limp covers. It is in excellent type on good paper and well bound. There are nineteen chapters, each with discussion, case study and an exhaustive list of additional songs illustrating the case concerned. The chapters fall into classes having to do with production, mastery of the musical elements contributing to a technique, diction, interpretation and the necessary cultural background of the singer. A typical chapter is that on "Sostenuto", in which sustained tone is defined, its production described, supplementary aids suggested and exercises added. As cases there are several phrases each from

(Continued on page 85)

Music Supervisors Journal

Many of the following songs have never before been available on slides and are now offered by the Sims Visual Music Co. of QUINCY, ILL. A copy for the piano is furnished with each song. Single slide numbers @ \$1.75—Two slide numbers @ \$2.35—If more than two slides are required for a song, add 60c for each additional slide.

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- 2—Bells of St. Mary's, The
- 2—Bells of the Sea
- 1—By the Waters of Minnetonka
- 1—Can't Yo' Heah Me Callin' Caroline (Chorus)
- 2—Carolina Sunshine
- 2—Christ In Flanders
- 5—Danny Deever
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- 1—Good-Morning, Mr. Zip-Zip-Zip (Chorus)
- 1—Gray Days
- 2—Gypsy Love Song
- 3—Gypsy Trail, The
- 2—Hail, Hail the Gang's All Here
- 2—Happy Days Are Here Again (Chorus)
- 3—Heidelberg Stein Song
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- 2—Homing
- 1—Honey (Chorus)
- 1—I Believe in God, Aria from "Herculanum"

- 1—I Am Music (Words only) (Miessner)
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- 2—I'll Forget You
- 2—I Love a Little Cottage
- 1—I'm Forever Blowing Bubbles (Chorus)
- 1—I'm Just a Vagabond Lover (Chorus)
- 2—In a Little Spanish Town (Chorus)
- 1—Indian Dawn
- 2—In Old Madrid
- 2—In the Evening by the Moonlight (S.A.T.B.)
- 2—In the Garden of My Heart
- 2—In the Garden of Tomorrow
- 1—Ireland Must Be Heaven, for My Mother Came From There (Chorus)
- 1—I've Gwine Back to Dixie
- 2—Italian Street Song
- 2—It's a Long Way to Tipperary
- 2—Japanese Sandman, The (Chorus)
- 1—Joan of Arc (Chorus)
- 2—Joy of a Rose
- 2—Just Been Wond'ring All Day Long
- 2—Just One Sweet Rose
- 2—Keep the Home Fires Burning
- 1—Kentucky Blues (Chorus)
- 2—Kiss Me Again
- 2—K-K-K-Katy
- 2—Lamplit Hour, The
- 1—Lassie O'Mine
- 2—Let Me Call You Sweetheart
- 2—Let the Rest of the World Go By
- 1—Little Gray Home in the West
- 2—Little Mother of Mine
- 1—Little Old Garden
- 1—Love Me and the World Is Mine (Chorus)
- 1—Madelon (Chorus)
- 2—Marcheta
- 2—Memories
- 1—Mighty Lak' a Rose
- 2—Missouri Waltz Song (Chorus)
- 2—Moonlight and Roses
- 2—M-O-T-H-E-R, A Word That Means the World To Me

- 2—Mother Machree
- 1—Mother O' Mine
- 1—My Blue Heaven (Chorus)
- 1—My Buddy (Chorus)
- 2—My Hero
- 2—My Irish Song of Songs
- 2—My Wild Irish Rose
- 2—Not Understood
- 1—O Dry Those Tears
- 1—O Heart of Mine
- 2—O-H-I-O
- 2—O Irish Hills (Londonderry Air)
- 2—Ol' Car'lina
- 1—Old Glory I Salute You
- 1—Old Man Sunshine (Chorus)
- 1—One Fleeting Hour
- 1—On Moonlight Bay (Chorus)
- 1—O No, John (English)
- 2—On the Road to Mandalay
- 1—Our Yesterdays
- 1—Out Where the West Begins
- 2—Over There
- 1—Pack Up Your Troubles (Chorus)
- 2—Pale Moon
- 1—Pal of My Cradle Days (Chorus)
- 1—Parting Song (Club Special) (Male Voice Arr.) Geoffrey O'Hara
- 2—Peggy O'Neil
- 1—Put on Your Old Gray Bonnet
- 2—Questions (S.A.) (Bobolink Song)
- 1—Ramona (Chorus)
- 2—Recessional (Kipling-DeKoven)
- 1—Rose in the Bud
- 2—Rose of My Heart
- 1—Rose of No Man's Land, The (Chorus)
- 2—Roses of Picardy
- 2—"Round Her Neck She Wears a Yeller Ribbon"
- 3—Route Marchin'
- 2—Scent of the Roses, The S. S. A. (Moore-O'Hara)
- 2—School Days
- 2—Sing Along!
- 1—Sing Me a Song of the South
- 2—Sleepy Hollow Tune
- 1—Slumber Boat (Riley-Gaynor)
- 2—Smiles

- 1—Smile Through Your Tears
- 1—Smilin' Through
- 2—Song of Songs
- 2—Sorter Miss You
- 2—Spinning Song (German)
- 3—Stars and Stripes Forever
- 2—Stein Song (Maine)
- 1—Still As the Night
- 2—Sunrise and You
- 2—Sunshine in Rainbow Valley
- 1—Swanee River Moon (Chorus)
- 2—Sweet Adeline
- 2—Teach Me to Pray
- 2—Ten Thousand Years From Now
- 2—Thank God for a Garden
- 2—That Little World Is Mine
- 1—That's How I Need You (Chorus)
- 2—That Wonderful Mother of Mine
- 2—There Is No Death (O'Hara)
- 2—There's a Long, Long Trail
- 2—There's a Little Spark of Love Still Burning
- 2—There's a Sunny Smile Waiting For Me (Chorus)
- 1—Three Little Chestnuts
- 1—Three O'Clock in the Morning
- 2—Till the Sands of the Desert Grow Cold
- 2—Till We Meet Again
- 2—Tip Toe Through the Tulips With Me (Chorus)
- 2—To the Land of My Own Romance
- 2—Trees (Kilmer-Hahn)
- 2—When Irish Eyes Are Smiling
- 2—When It's Springtime in the Rockies
- 1—When You're Smiling (Chorus Only)
- 1—When You Look in the Heart of a Rose (Chorus)
- 1—When You Wore a Tulip and I Wore a Big Red Rose (Chorus)
- 2—Where Do We Go From Here
- 2—Where'er You Walk (Handel)
- 1—Where My Caravan Has Rested
- 2—Where the River Shannon Flows
- 2—Who Knows?
- 1—Who Treads the Path of Duty (Mozart)
- 1—World Is Waiting for the Sunrise, The

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RECORD REVIEWS

By PAUL J. WEAVER

Chamber Music

QUARTET IN F, OPUS 135, *Beethoven*.
Played by the Flonzaley Quartet.
[Victor Album M-8.]

This was Beethoven's last complete work; soon after he wrote it (late 1826) he was seized with the illness which caused his death. The work is usually considered not so fine an example of Beethoven's third style as the four quartets which immediately preceded it; it is, however, an extremely interesting and beautiful work, and its third movement, *Lento assai*, is one of the master's most exquisite melodious concepts. The *Finale* contains one of the enigmas of Beethoven's writings: the question, "Must it be?" and the answer, "It must be!" The booklet accompanying the records refers to this as "a strange dialogue between Beethoven and his cook," a statement for which there is probably no authority. Beethoven did not explain what he meant by the question and answer, and we must continue to wonder about them as we do about the ticking of the metronome in the *Eighth Symphony*.

The work is played by the Flonzaley Quartet with a fine understanding of its values. It was recorded in 1927, at a time when the Victor Company had not reached its present very high level of reproduction, with the result that some passages are a bit indistinct. On the whole, however, the recording is a satisfying one.

MENUETTO from QUARTET IN C MAJOR, OPUS 18 NO. 4, *Beethoven*. Played by the Flonzaley Quartet. [Victor 1225.]

To fill out the final disc in the set reviewed just above (Album M-8) the Flonzaley group plays this, one of Beethoven's finest short movements. Aside from its inherent beauty as music, this is an extremely useful example for those who are teaching or studying musical form.

Piano

CHORAL PRELUDES IN G MAJOR AND B MAJOR, *Bach*, and ORGAN CONCERTO IN A MINOR, *Vivaldi-Bach*, arranged for piano. Played by Samuel Feinberg. [Brunswick, 90102.]

The two *Choral Preludes* are well contrasted in mood, and make an interesting combination on one side of this record. In all three pieces Feinberg plays with great force and with high contrasts in tone and volume; in fact, his forcefulness demands more than the present capacity of reproducing methods, for in the loudest passages the instrument loses its true character in the recorded version. Except for some of these loudest spots, the recording is satisfactory; and the record is one which will interest lovers of Bach.

PRELUDES AND FUGUES NOS. 10 TO 17 (Well-Tempered Clavichord), *Bach*. Played by Evelyn Howard-Jones. [Columbia Masterworks Set 147.]

When the Columbia Company issued the first nine of these *Preludes and Fugues* (Masterworks Set 120, played by Har-

riet Cohen) the hope was expressed in these columns that the series would be continued. The recording of eight more is greatly to be welcomed, and now the hope must be expressed that before long the entire Forty-Eight will find their way into these record-sets.

Howard-Jones is a prominent teacher and pianist living in London. Some foreign reviewers of this set have criticised it as being essentially one for the musician, with an interpretation too monotonous and dry for the average music lover. The present reviewer does not agree; he finds the interpretation sane, logical, unaffected, meaningful; and he believes that they will appeal in that way to hundreds of teachers and students of Bach in this country, and also to hundreds who simply listen to this great music for the joy which is contained in it.

If you are teaching music appreciation to fairly advanced students, try using these recordings while your students read the notation from some well-printed and authoritative edition, such as that made by Prof. Tovey for the Oxford Press, in which the voice parts are clearly identified throughout. This is a rare chance to teach Bach, and to teach what a fugue really is and really does!

Concerto

CONCERTO NO. 2, IN F MINOR, OP. 21. *Chopin*. Played by Mme. Marguerite Long, with the Paris Conservatory Orchestra, conducted by Philippe Gaubert. [Columbia Masterworks Set 143.]

This early work is cast in three movements of rather free form, filled with contrasts between vividly flashing passages and passages filled with lyric beauty. Mme. Long, who has a large following in France and other parts of Europe, plays the work with great fluency and with fine understanding. The orchestral part of the work is subjugated to the solo instrument more than in the case of many concerti, being used largely to augment and amplify the ideas of the piano itself—a treatment at which one need not be surprised in the case of Chopin. Gaubert conducts from this viewpoint, in a highly satisfactory manner.

Orchestra

QUARTET IN F MAJOR ("American"), *Dvorak*. Played by the Budapest Quartet. [Victor Album M-14.]

Although not so popularly known as the symphony "From the New World", this quartet is equally interesting both musically and historically. Dvorak came to New York in 1892 to be the head of the National Conservatory of Music in that city. He was feted on every hand, and at once became interested in both Negro and Indian music. The three first works written in America were the familiar *Symphony*, this *Quartet* and the *Quintet Opus 97*; in these Dvorak utilized many of the characteristics of the melody, harmony and rhythm which he found in these two

Music Supervisors Journal

types of native American music. He did not use Negro or Indian themes as such, but wrote themes of his own tinged deliberately and obviously with Negro and Indian characteristics. Of these themes the three works just mentioned are made.

The Symphony is almost wholly "American" in its atmosphere. The Quartet contains much more of a mixture of American and Czech influences, for it was written in the summer of 1893 (in three days) while Dvorak was visiting in the Czech colony at Spillville, Iowa—a visit which carried him back to the moods of his own people, and which hastened the approach of the loneliness for his own land which led him to return to it two years later. Indeed, this feeling became so strong in the thought of the composer that, after the three works mentioned, his other compositions written in this country bear almost no trace of the American influence.

The playing and recording of the work are highly praise-worthy, and the album should find a warm welcome.

BRANDENBURG CONCERTO No. 2, IN F MINOR, PASSACAGLIA IN C MINOR, AND CHORAL PRELUDE, "WIR GLAUBEN AL' AN EINEN GOTT," Bach. Played by Leopold Stokowski and the Philadelphia Orchestra. [Victor Album M-59.]

If one could own only one recorded sample of Bach's instrumental music, this album should be the one; for the music included is of his finest, and the playing and recording are superb. The album should be valuable to the teacher from many standpoints, not the least of which would be the study of tone coloring in the various instruments, a feature in which these records excel.

Bach's concerti are not like those of his successors, works for a solo instrument with orchestra; rather, they feature contrasting groups within the orchestra or are written for special choirs of instruments. The second, recorded here, constantly uses a quartet of solo instruments (trumpet, oboe, flute and violin) in contrast with the entire string choir. The three movements are played with great clarity; worthy of special praise is the distinctness and purity of the contrapuntal work in the third movement.

The other two numbers in the album maintain the contrasting interests which characterize the three movements of the concerto. This is one of the finest of all Bach's choral preludes, and the *C Minor Passacaglia* is one of the finest of all of Bach's compositions.

BRANDENBURG CONCERTO No. 6, IN B FLAT, FOR STRINGS, Bach. Played by Sir Henry Wood and his Symphony Orchestra. [Columbia 67842-3-D.]

This work was originally written for a very small group—two violins, two violas, two violas da gamba, cello and bass; when played by the full string section of a modern orchestra the character of the music is, of course, considerably changed; and the more so because the modern group lacks that peculiar tone quality of the viole da gamba, of which Bach made such liberal use in the first movement of this work. On the whole, the sixth Brandenburg is not

Lily Strickland

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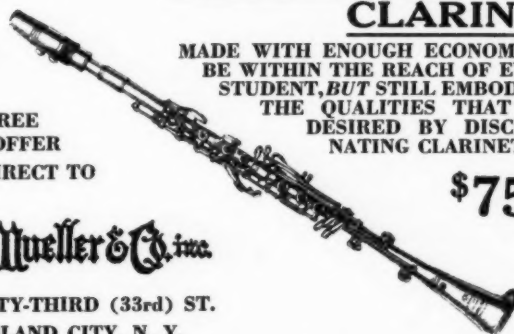
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such interesting music as the second (reviewed just above); but this work has much of interest in it for both the teacher and the general listener—especially the tender yet lofty second movement.

Sir Henry Wood gives a really stirring performance of this fine work; and the recording is splendid throughout.

CONCERTO GROSSO, Bloch. Played by the Philadelphia Chamber String Simfonietta conducted by Fabien Seitzky. [Victor Album M-66.]

In form this work follows the pattern of Bach and Handel, being not for solo instrument with orchestra, but for various instruments or choirs contrasted with each other. The present work is in four movements: *Prelude, Dirge, Pastorale* and *Rustic Dances*, and *Fugue*.

The work belongs to Bloch's American period, being written in 1924-5 (the composer has lived in this country since 1920). In style of composition, it belongs definitely to the modernistic school which breaks entirely with Romanticism and returns to "pure" music which is apt to be classic in form but completely new in its freedom and harmonic structure. In it, Bloch uses polyphonic and contrapuntal effects freely (the fugue is an especially interesting one); his harmonies are distinctly modernistic, but are always understandable and not at all of the violently clashing sort which characterizes many modern compositions.

The work is scored for large orchestra, and is more effective when played by a large group than by one of the size which records it here; one feels that the members of the Simfonietta are pushing their instruments to the very limit in the climatic passages, and one wants to help push a little further than such a small number of instruments can go. The playing is interesting, however, and satisfying except for the climaxes. The recording is good, but not quite up to the best Victor standards, particularly in the first movement.

ARIOSO, Bach. Played by the Philadelphia Chamber String Simfonietta under the direction of Fabien Seitzky. [Victor 9598].

This is used as the final side in the Bloch album reviewed just above. The arrangement of the familiar number is skilfully made by Sam Franko, and the Simfonietta is a group well adapted to music of this type. It is to be hoped that they will record other Bach numbers—not only because they do this one so well, but because Bach is often at its best when played by small groups comparable to the groups for which the music was originally written.

IDOMENEO OVERTURE, Mozart. Played by the Berlin Philharmonic Orchestra under the direction of Erich Kleiber. [Brunswick 90106—one side.]

Occurring on the same record as part of the German Dances just reviewed, this less interesting number suffers somewhat by contrast. And the recording of it is not quite so good, either; there are spots in which the pitch definitely wavers.

It is interesting to note that *Idomeneo* is to be revived during the coming summer at the Salzburg Festival, with a new libretto and with additions to the

music which are being made by Richard Strauss.

SIX "GERMAN DANCES," Mozart. Played by the Berlin Philharmonic Orchestra under the direction of Erich Kleiber. [Brunswick 90106 and 7.]

These are perfectly charming short dance movements, music which should be useful in hundreds of American orchestras. Kleiber is particularly fine in his readings of Mozart, and gives to these dances a lilt and swing which are infectious and a charming grace which makes their hearing a great joy.

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Choral

SECULAR AND SACRED CHORUSES, sung by the Roman Polyphonic Society under the direction of Mgr. Raffaele C. Casimiri. [Brunswick 50124-50129.]

This is a tremendously interesting group of *A Cappella* numbers, ranging from 16th Century Madrigals to a modern work by the conductor of the singers.

The two old Italian Madrigals are contrasted with each other, the first (*Chi La Gagliarda?*) being a rollicking dance, and the second (*Io Tacero*) a quiet and poetic verse. Then follows a group of five compositions by Palestrina: "*Laudate Dominum, Exaltabo Te, Alleluja Tulerunt, Improperium*, and the *Credo* from the "*Pope Marcellus Mass*". With these are given two other sacred compositions of the same period: "Marenzio's *Innocentes*, and Vittoria's *Ave Maria*. The modern work mentioned above is called *Il Mare*, a cantata set to Alberti's text.

The Italian madrigals are particularly welcome to music teachers for use in connection with the very considerable number of madrigals now available in recorded form and originating at this same period of history but in other nations. "*Chi La Gagliarda*" is, in its mood, comparable to Lassus' familiar "*Matona Lovely Maiden*," while "*Io Tacero*" seems more allied spiritually to some of the works of Weelkes or Gibbons. Both are sung here with fine effect; and one does not mind it a bit if the chorus does drop a whole tone in the first of these numbers.

As might be expected, this choir sings most effectively the music of the Palestrina school. The reviewer cannot remember hearing a more satisfying work than this performance of the Vittoria "*Ave Maria*".

Mgr. Casimiri's "*Il Mare*" is realistic music with a tendency toward modernisms. The ending of the work is particularly elusive and fascinating—the final cadence is L-I, on a tonic pedal, giving one the effect, for the first few hearings, of IV-V in a semi-cadence. In its quieter moments the music is beautifully sung, but unfortunately the biggest climax in the work is badly out of tune.

The set of records, as a whole, is distinctly worthwhile and thoroughly enjoyable. A music teacher is constantly conscious, however, of the Italian treatment of the boys' voices; except for occasional spots, this chorus sounds like a mixture of mature men and women, rather than like a male-voice group; and that radiant quality which the boy's voice can have seems to have been entirely sacrificed in the search after volume and dramatic effect.

HERE is another supervisors' club to add to the list mentioned in the last JOURNAL—although the organization manages to exist without being "In-and-About" anything, being named the Central Ohio Supervisors Club. The last meeting was held at Wittenberg College, Springfield, February 7. Information regarding the personnel of officers and headquarters' address was not supplied with the interesting account of the apparently very successful and well attended meeting.

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ARM-CHAIR GOSSIP

By E. S. B.

ERNEST NEWMAN, eminent British critic, gives, in February *American Mercury*, a comprehensive and fascinating analysis of Felix Weingartner's arrangement for orchestra of the Beethoven "Hammerklavier" sonata. An excellent recording of the arrangement has just been issued by the Columbia Graphophone Company, "making it possible for Beethoven enthusiasts to spend some interesting hours in comparing the orchestral version with the original." Mr. Newman is, on the whole, most favorably impressed with the Weingartner achievement, which, though it has been published for about three years, has been played very little. The arranger's aim (to quote Mr. Newman) has been "not merely to swell the piano notes to the size of the orchestra, but to produce the sort of work that Beethoven himself would have done had he been casting the sonata as a symphony in the first place. He (Weingartner) has resisted the temptation to make a brilliant concert piece of the sonata by turning the whole of the resources of the modern orchestra upon it. He has used the ordinary Beethoven orchestra, and, so far as any modern can think himself back into the mind of an artist of the past, he has used it in the Beethoven way."

THE *New York World* lets fall a good word for "the radio, the phonograph, and the better motion picture houses." In a recent editorial, mention is made of the rather astonishing fact that, in a waiting line at a movie house, persons were heard to whistle such tunes as bits from Beethoven's "Fifth", the "Meistersinger", Ravel's "Bolero", Bizet's "L'Arlesienne" — and the Brahms "Third"! *The World* says: "Acquaintanceship with tunes, of course, is not taste, but it is a prerequisite of taste. If we have not developed a nation of music critics, we are well on the way to developing a nation of music sharks."

HAVE you read John W. De Bruyn's account (in a recent issue of *Musical Courier*—department conducted by Albert Edmund Brown) of "Working with the Florida Glee Club"? Mr. De Bruyn is Glee Club Director and Assistant Professor of Music, University of Florida. Many of us welcome this opportunity to learn something of what our southern colleagues are doing in the choral field. Mr. De Bruyn has seventy (no less!) rules of glee club

technic. The first rule reads: "Follow the craftsman idea of producing something beautiful for its own sake. Make other considerations secondary." (Amen!) To ease the readers' concern regarding the other sixty-nine rules, we hasten to add that they relate to voice, general interpretation, intensities, tempos and rhythms, expression and stage appearance.

FOLLOWING is a partial reprint of an editorial appearing in the "Publishers Weekly" of September 13, 1930. While the editorial deals specifically with unauthorized reproduction of text book material, the facts in law and ethics also apply to reproduction without permission of copyrighted music, words, or both.

The opening of another school year is an appropriate time to bring to mind again the unfortunate situation that has grown up in some colleges (and schools) of appropriating, without payment or permission, the contents of textbooks and reprinting them by one of the common reproductive processes for distribution in class. It is hard to believe when the facts are brought to their attention that teachers connected with well-established institutions and themselves full of pride in their profession should feel so little hesitation in stealing the hard work of others, in spite of the Copyright Law and common ethical standards. In some places this reprinting has been done for profit, and has been resold in multigraphed form, but usually it is done because a teacher thinks that he can save money for his class by taking out selected chapters from various books and putting them into cheaper form. That the fundamental work of the book is that of the author and the publisher is not considered. The reprinter thinks that a book is simply paper and printing and that the student and teacher owe no obligation to those who have done the preparatory work.

Publishers have been somewhat tolerant in some cases of this type of thieving because of the general reputation of the institutions which are the culprits, but it should be remembered that it is an offense punishable by imprisonment not exceeding one year or a fine not less than \$100 or more than \$1,000, or both. Booksellers in college communities should do their part in spreading the general understanding of this situation, what the law means and what common honesty should mean.

SINCE, according to Webster, Terpsichore is the muse of both dance and choral song, perhaps a reference to the former may be permitted in these columns. We are struck by the strangeness of a Fate which, almost at the very hour of Pavlova's passing, sends another star to dazzling heights

in the same thrilling art. Already Mary Wigman, German exponent of the dance, has captivated New York and other great Eastern cities; doubtless by the time these lines appear, she will have been acclaimed across the continent. . . . Still, methinks Pavlova's laurels will not soon be worn by other brow!

THEN there is Mme. Lily Pons, French coloratura and newest sensation at the Metropolitan. Mr. Henderson of the New York Sun hopes she will be retained as a regular member of the company. "But she will have to meet the inevitable diminuendo. They all do." Louis Sherwin of the *Evening Post* (New York) says: "Her manner is frank, simple and direct. She gives the impression of being a genuine and charming person. At the Metropolitan everybody swears by her. Except, probably, the other *prime donne*."

SINCLAIR LEWIS complains that artists don't count in this country. "Most of them have nothing to count." (This is by way of *Literary Digest*, reprinted from *Southern Lumberman*.)

Book and Music Reviews

(Continued from page 78)

Ponchielli's *Voce di Donna*, Schubert's *Ave Maria*, Brahms' *Sapphische Ode*, Dvorak's *Songs My Mother Taught Me* and Brahms' *Feldeinsamkeit*, with specific directions for the practice of each. The chapter ends with a list of forty-seven songs "whose substance presents the case of sostenuto", ranging from *Long, Long Ago* to Gluck, Wolf and Wagner. Such lists of suggested material total something over seven hundred songs classified thus helpfully. Each list includes songs of all grades, with notations as to the vocal range for which each is suited.

Material and procedure are keenly analyzed, excellently organized and presented with all the freedom and clarity of authority. And the book is consistent; it really is a study of song as the substance of vocal study. In the matter of material, beautiful music is stressed, in vocal technique, deep breathing, free resonance, and fine speech. There is close conformity to the best of current principles and practices. There is little to criticize and much to commend.

As a text for individuals or classes Crystal Waters' book is a valuable contribution. It is not for superficial or casual puttering. The student is assumed to have a real voice, since there is every indication of effort toward developing range, volume, agility and dramatic expression as well as cantilena. There is insistence upon serious purpose, industry, musicianship and spiritual fitness. Students of such qualities, and their teachers, will here find outline and guidance for several years of real study.

—Hulda J. Kenley.

March, Nineteen Thirty-one

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HEADQUARTERS MATTERS

EACH of the Sectional Conferences will, at its biennial meeting this spring, have opportunity to vote the amendments necessary to make its constitution conform with the National constitution adopted last year at Chicago. While some of the "Sectionals" will consider other revisions than those proposed in the interest of "legislative coordination"—notably California and North Central—the proposed changes are, in the main, of a technical nature needed to "facilitate, simplify, clarify or correlate," as the case may be.

In this connection, Chairman John W. Beattie, on behalf of the Legislative Coordination Committee, calls attention to the revisions recommended by Fowler Smith in his report to President Herman Smith of the North Central, printed in this issue. Most of the proposed amendments have to do with membership, dues and other matters pertaining to the relationship of the individual member to both the National and his Sectional Conference; therefore Mr. Smith's report will be of interest to members in all divisions of the Conference, inasmuch as it indicates the nature of the changes required in order that each Sectional constitution may reiterate the provisions of the National constitution, under which the United Conferences now operate.

Statistics prepared for the benefit of the state membership chairmen not only afford an interesting survey of the progress of the campaign, and the relative strength of the Conference in the various states and territories, but also reflect conditions in music education more fundamental than Conference enrollment totals.

Figures available at present are not sufficiently complete to provide a fair or reliable basis of comparison and analysis, but in a later issue JOURNAL readers may have opportunity to review the results of the efforts made this season by the state chairmen and their committees. However, it should not be kept secret that apparently there are two and one-half supervisors at large for every one safely within the Conference fold. This somewhat inhumane average is reached with figures as yet far from final as to the total number of eligibles, and with the assumption that all members enrolled in 1930 will renew this year. In fairness, it should be added that several states are considerably above the average—and some woefully below.

Another—and seemingly more startling discrepancy—is in the ratio in some states of Conference "eligibles," and of course members as well, to total population. Perhaps this is in part due to the incomplete figures above referred to. It is noted that difficulty in securing complete and accurate data is encountered in states other than those having state supervision—which will be recognized as a point not unrelated to statements made previously.

There is nothing of pessimism in these remarks. On the contrary! The Conference has a truly remarkable

record of achievement, in which membership totals are more or less incidental. Membership, after all, is not measured merely by counting noses. And who shall say that one Conference member is not worth more to the profession and the cause of music education than two and one-half non-members?

At any rate, without being mathematically inclined you can figure out what a tower of strength the Conference will be when there are three and one-half members for every one now enrolled!

Shall we be conservative and set a goal of 10,000 active members by 1932?

Railroad Fares. Special rates are available to Conference meetings, on the certificate plan. Be sure to get a certificate—when you buy your ticket, in case you do not receive one from your Conference Treasurer.

Early. This issue of the JOURNAL appears on the scene ahead of the scheduled publication date in order that it may be circulated in advance of the spring conferences.

Conference Issue. Old Man Time will concentrate on grinding Conference grist in his history-mill during the six weeks following the time this batch of H.Q. chatter is written. The next JOURNAL will contain reports of all six Conferences and also of the Research Council, National Chorus and other matters.

To Non-Members. If you are not a Conference member or a JOURNAL subscriber, you will be interested to learn that your name was supplied to the Conference office by someone who believes you should affiliate with the organization. We extend on behalf of the Membership Committee of your state an earnest invitation to become a member and to attend the spring meeting of the Sectional Conference in whose territory you reside.

Annual fees applying to the various types of membership are listed on another page, where you will also find a remittance form, and the names and addresses of the Conference Treasurers.

Change of Address. Conference members and JOURNAL subscribers are requested to give prompt notice of any change in address which will affect delivery of the magazine or other mail sent from the Conference office. In this connection it should be stated that the postoffice assumes no obligation for delivery of the JOURNAL if incorrectly addressed, but returns it to this office—postage collect!

C. V. Buttelman, Executive Sec'y.
64 East Jackson Boulevard, Chicago, Ill.

WANTED: Back issues of the Conference Book of Proceedings for the following years: 1921, 1922 and 1923. Address Music Supervisors National Conference, 64 East Jackson Boulevard, Chicago, Ill.

The Conference Offices

THE new Conference offices occupy a compact suite at 64 East Jackson Boulevard, Chicago, providing headquarters for the National Conference, the six United Conferences which comprise the National, and the various committees and auxiliary groups, including the Music Education Exhibitors Association.



OF course this is also the home of the Music Supervisors Journal, as well as G. H. Q. for the membership campaign . . . The picture at the left shows the executive office; below, another section of the executive office which provides quarters for committee meetings. . . . The latch-string is always out for members and friends.



THE upper picture shows the business office (another desk has been added since the picture was made) . . . Below, stock room and mailing department. Outgoing mail averaged more than 1,000 pieces per day during January and February . . . Surplus stock of books and other supplies is stored elsewhere in the building . . . At the right, a view from the reception room, looking past the information desk.



THE M.S.N. Conference office, in co-operation with state membership chairmen, serves as a clearing house for names and addresses of all persons eligible for membership . . . The files, addressograph equipment and machinery necessary for upkeep and use of these lists, and the required lists and records of members, are maintained and operated in the room shown above.

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RULES

Contest will close midnight, May 31. There is no limit as to number of words; however, brevity is desirable. If, in the opinion of the judges, two or more letters are tied for first place, the "American" Pedler Clarinet will be given for each of the letters so tied in accordance with the terms stated above. It is not necessary to be a subscriber to this magazine in order to compete. Judges will be: R. L. Shepherd, Editor, School Musician; F. A. Holtz, Sales Manager, The Martin Band Instrument Co.

Letters should be addressed to CONTEST DEPARTMENT, Harry Pedler & Co., Inc., Elkhart, Indiana.

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RECESS

By MARK TIME

MUSIC APPRECIATION

Our Own Home Study Course

THE procedure is simplicity itself. The lecturer talks. She then puts a record on a phonograph. She talks further. "Now, children," she says, unctuously, "in this selection you will see that the composer tried to represent his feelings while walking through a cemetery one dark night in August. Have any of you darlings ever walked through a cemetery on a dark night in August? On any night in August? Well, that really is unfortunate, but we'll have to get along as best we can. This piece was written by a Frenchman named Saint-Saens, who was very nervous like all musicians. And because he was very nervous and sensitive he couldn't walk through cemeteries on dark nights in August without becoming very much agitated.

"Have you ever been in France? Your mother, Janet, was in France once, wasn't she? Well, then you'll know what a church bell is. This Frenchman, Saint-Saens, who was very nervous and sensitive, was walking through this cemetery when the church bell rang twelve strokes. That meant it was midnight. Have any of you ever been awake at midnight? Well, you know how you feel at midnight when the church bell tolls twelve, especially if you're nervous and sensitive as Saint-Saens was.

"Well, I'll just play that part," and she lets the record bang out the twelve artificial bell strokes which fool no one. She then stops the machine and proceeds:

"Well, Saint-Saens sees Death sitting on a tombstone with a violin in his hands. What's that, Eunice? 'Why didn't he have a saxophone?' Well, anyway, Death tunes his violin—listen, darlings!"

She plays that part. The kids yawn and squirm. One urchin wonders why the old dame doesn't play the darned thing and quit jawing.

"Now, all the skeletons, when they hear the violin tuning up, come up out of their graves. How many children here know what a skeleton is? Hold up your hands! What's that, Rachel? 'A person without any meat on him.' Yes, I suppose so. What did you say, Ferdinand? 'What families keep in closets?' Well, anyway, Death begins to play a waltz and all the skeletons begin to dance to his music. Now I'll

play the part where the bones rattle" From an article by Alfred Sprissler in *Jacobs Orchestra Monthly*.

★ ★ ★

HAVING agreed to fill this RECESS in the Journal, and while quoting Alfred Sprissler, we find it very easy not to resist lifting another Sprissler tid-bit from *Jacobs Orchestra Monthly*. This one is from Mr. Sprissler's "Amateur's Guide", and fits well in our kind of a home study course.

The Double Bass

This obese and unmanageable instrument is an overgrown violin which looks like a seagoing hack afflicted with dropsy. In professional circles it is usually played by men who, by reason of disappointment in love, falling hair or general depression of spirit, have given up the ephemeral delights of the world.

The double bass usually has four strings. These are played now and then, with a bow shaped like a meat saw. The lowest string is E, and makes under favorable conditions no sound whatever. That is the string on which one plays when one loses one's place, and in amateur orchestras it apparently makes no difference whichever of the other strings one plays upon. The double bass is the lowest of the viol family and sounds that way.

★ ★ ★

FROM the Chicago Daily Tribune of December 23, we gleaned the following illuminating comment on Ralph Baldwin's famous Mendelssohn Glee Club:

The club's sixty odd members, lead by Ralph Baldwin, their conductor, and national authority on glee and choral music, will appear . . . over WIBO and the NBC tonight at 8:30. With the exception of the closing song, all the numbers will be sung by a cappella.

. . . The "odd" thing about the members probably being that they went to all the trouble of going to the broadcasting station if a cappella was to do all the singing.

★ ★ ★

LET us be off to Canada with our front door and blunderbuss! "In Ontario there is a standing offer of \$25.00 bounty for each dead wolf. All you have to do these days is open the front door and blaze away."—*New York Evening Post*.

Music Supervisors Journal